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THE NEW YORK DRAMATIC MIRROR

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CORINNE

BARTLEY McCULLUM.



From photo. by Dana

The above is a good likeness of the well-known character actor and stage director, Bartley McCullum, who has won an enviable reputation by his clever work in many prominent stock and traveling organizations. Mr. McCullum is not only a character actor and stage director but has also met with great success as a manager. For the past eight years he has conducted what is to-day probably one of the most flourishing stock companies at Peak's Island, Me. By his geniality and ability he has won a warm place in the hearts of the people of Maine. Mr. McCullum's intention this season was to put on the road one of the latest metropolitan successes but, negotiations having fallen through, he has accepted one of the numerous flattering offers he has received since his return from the East. This season will find him stage director and character actor of the Grand Opera House stock of Boston, under the management of Mr. Mansfield, and Mr. Mansfield is to be congratulated upon securing the services of such a competent man as Mr. McCullum to look after his interests back of the curtain.

IMPORTANT THEATRE DEAL.

A big theatre deal, providing for the permanent closing of the Grand Opera House and the absorption of the Lyceum Theatre by the Syndicate Opera House Company, who in future will also control the Metropolitan Opera House of Minneapolis, has been consummated. The result will be the closing of the Grand Opera House as a place of amusement, and the transfer of all of the Grand's bookings to the Metropolitan.

The Syndicate Opera House Company is composed of a group of capitalists and theatrical managers with ample means to carry out the elaborate plans they have in mind for the future handling of Northwestern theatrical interests. L. N. Scott, who has managed the Grand for the past year and a-half and who has acted in the same capacity with St. Paul's first-class theatres the past twelve years, will have exclusive control of both the Metropolitan and Lyceum Theatres, Minneapolis, the Metropolitan Opera House, St. Paul, and the Lyceum Theatre, Duluth. He has arranged to transfer the Grand's bookings to the Metropolitan.

Minneapolis had more first-class theatres than there was room for. This made it difficult to secure desirable bookings for all. Under the new order there will be practically no opposition for the best class of attractions.

The Metropolitan opened last Monday evening with A. M. Palmer's company in Trilby. It is the intention of the Syndicate Opera House Company to operate the Metropolitan, of Minneapolis, in connection with the theatre of the same name in St. Paul, and the Lyceum Theatre, Duluth. It is understood that the company is negotiating for a theatre in Chicago to be run in connection with their Northwestern houses.

CORINNE.

Corinne, who has developed to handsome young womanhood, is pictured on the first page this week in a graceful posture, holding the famous World's Fair prize mandolin, an instrument upon which she is a skilful performer.

The remarkable tact in business of Mrs. Jennie Kimball has assisted this talented young woman to a very prominent place among comic opera or operetta stars. Corinne to-day has a public following of which any artist in her line might be proud. The Kimball Opera Company, of which Corinne is the star, is this year one of the best organizations of the kind ever seen on the road. It embraces many talented performers, and the operetta used, Hendrik Hudson, is staged and costumed elaborately.

Corinne is the owner of a splendidly-appointed marble mansion on North Broad Street, opposite the Grand Opera House, Philadelphia. Corinne's individual room in this house is richly decorated and furnished in red and gold. Every article in it is a personal souvenir, and some of the presents have come from noted persons. Here is seen a gold brick presented by the Marquis of Lorne, a gold thimble from Mollie Garfield, and other tokens from scores of admirers. Corinne is as happy in private life with Mrs. Kimball as she is on the stage with the public.

THE STAR THEATRE REMODELED.

The Star Theatre has been greatly improved by Neil Burgess.

The alterations are said to have cost \$5,000. The stage has been lowered and rebuilt and the auditorium re-arranged and refurnished.

The date of the opening has not yet been fixed. The first production will be a Roman play, called The Year One, by Charles Barnard, in which Mr. Burgess assumes a dual role—that of a vestal virgin and the Emperor Augustus.

AN OFFER TO WAGER.

Alf. Hayman, manager for Charles Frohman, offers to wager any sum from \$1,000 to \$10,000 that The Sporting Duchess at the Academy of Music is playing to the largest receipts of any attraction in New York, and that The Gay Parisians at Hoyt's Theatre is turning away more money at Hoyt's Theatre nightly (Prisoner of Zenda excepted) than any other attraction in New York.

SIGNOR PERUGINI RETURNS.

Signor Perugini, who went to England about seven months ago upon the sudden death of his brother, Charles Chatterton, to settle the latter's affairs, has returned to New York, greatly improved in health and fit to undertake his artistic labors, which will no doubt soon begin.

"I spent most of my time in London," said Signor Perugini, "although, of course, I visited Paris and other places on the continent. In London I was the guest of Mrs. John Wood, who retains her youth and her artistic spirit in a marvelous degree. I enjoyed many occasions at her house, but my most notable experiences there were my meetings with Mary Anne Keeley, the oldest living actress of the English tongue, who will soon celebrate the seventieth anniversary of her debut, after a retirement of many years, on a notable occasion of charity in London." Mrs. Keeley's career is described on another page of THE MIRROR, where her portrait is published.

"I was happy enough," continued Signor Perugini, "some seasons ago to bring to THE MIRROR the first actual knowledge of Madame Calvé, whose great operatic successes have since justified all early opinion of her genius. I wish now to give to you intelligence of Marie Delna, who is the great new genius of the operatic stage in Paris, and who will no doubt be heard here before long.

"Mademoiselle Delna, like many great artists, had humble beginning. Her mother is still keeper of a provincial cafe. In this cafe the young genius was cradled. Here as a girl she sang from morning until night. A journalist discovered her talent and induced her to visit Paris. Here she was taken to the great Madame Laborde—the one who really taught Calvé—under whose tuition this young woman with a golden voice realized every hope formed for her. She made her debut in The Trovatore and was at once engaged for the Opera Comique, where she achieved immense success in Werther and other operas, and finally in La Vivandière. In this she was unqualifiedly great and original.

"Mademoiselle Delna is but twenty-four years of age. She possesses a mezzo soprano voice of great range and superb quality, and she is an actress of exceptional talent. When Verdi heard her in La Vivandière he exclaimed: 'Would that I were twenty years younger, that I might write a role worthy of such unique talent!'

"La Vivandière, composed by Godard, was written by M. Coin. The music is bright, melodious and sparkling—quite in the old style. Its subject is military, and soldiers are rarely absent from its scenes. In the first act they bivouac near a castle, whose owner, a marquis, is a royalist, while his son is a republican. The marquis discards his son, and turns the latter's sweetheart, Jeanne, out of doors. Father and son afterward narrowly escape a meeting on the battlefield. For assisting the old royalist to escape the vivandière is condemned to death, a fate she escapes through the proclamation of a general amnesty. The martial features of the opera are relieved by touching incidents. One of these is an interview between the pious peasant, Jeanne, and the vivandière. The latter, who is conversant with the vocabulary of the camp, has never heard of God; and the peasant girl teaches her a prayer. Another is the reading of a letter from the mother of a young bugler who cannot read. Calvé will perform this role here this Winter, and I am sure will vie in it with her success in Carmen."

THE JEFFERSON TESTIMONIAL.

The subscriptions for the Jefferson Testimonial are coming in rapidly, and the committee feel that if the response continues to be as general and as generous as the present indications warrant, Mr. Jefferson will be the recipient of one of the handsomest offerings that has ever been tendered to a member of the profession. The cup which they hope to approve of will be one of several magnificent designs, and THE MIRROR will be able to announce next week the further details regarding the trophy of friendship.

Mrs. John Drew, Sr., who is the treasurer, can be addressed at the Lyceum Theatre. She will acknowledge all contributions, and the receipt which will be sent for them will act as admission cards at the exercises, which will be held next month in New York City.

The executive committee of the Jefferson testimonial is composed of C. W. Coudock, J. H. Stoddard, Denman Thompson, Joseph Murphy, Joseph Wheelock, Edward Harrison, Louis Aldrich, Frank Mayo, Barton Hill, Louis James, Thomas Keene, Oliver D. Byron, James Lewis, W. H. Crane, Stuart Robson, John Malone, A. M. Palmer, Augustus Pitou, Al. Hayman, Henry C. Miner, Eugene Tompkins, Edwin Knowles, William E. Sinn, T. H. French, E. M. and Joseph Holland, Richard Mansfield, De Wolf Hopper, Neil Burgess, Antonio Pastor, F. Morand, and Agnes Ethel, Fanny Davenport, Madame Modjeska, Madame Jananouch, Agnes Booth, Mrs. G. H. Gilbert, Rose Eyttinger, Mrs. McKee Rankin, Mrs. Charles Walcott, Mrs. Thomas Whiffen, Mrs. A. M. Palmer, Mrs. Rachel Macaulay, Maggie Mitchell Abbott, Mrs. L. Eldridge, Mrs. E. L. Fernandez, Annie Clark, Mrs. W. J. Florence, Mrs. E. F. Phillips, Kate Claxton, Mrs. D. P. Bowers, Mrs. R. M. Hooley, and Lotta Crabtree.

THE SILVER LINING TROUBLE.

W. A. Whitecar and his wife and William Courtleigh, late members of The Silver Lining company, which came to trouble in Denver recently, arrived in town several days ago. Thomas Miner, the manager of the company, who has been very ill, has also returned to town.

Said a member of the company: "The company was in difficulties from the start. There was not enough money in the treasury to pay the first week's salaries, although we had been assured when engaged that \$5,000 was invested in the enterprise. In Chicago, the author of 'Coin's Financial School,' came to the assistance of the management, but when we got to Denver the funds gave out again. H. C. Miner telegraphed money for his son to return to New York, but I and two or three others had to pay our own fares. The other members of the company, as far as I know, are still there."

It was said that H. C. Miner had sent tickets to the others in the company. It was also reported that The Silver Lining company reorganized with Miss Drake at its head, would go on playing one-night stands.

FRIENDS OF THE ACTORS' FUND.

Pat Short, manager of the Olympic Theatre, St. Louis, is now corresponding secretary of the Actors' Fund. He proposes giving a benefit for the fund some time this season. At Cleveland, Ohio, Gus Hartz, manager of the Euclid Avenue Opera House, has adopted the ten cent tax and reports that so far, the scheme has worked well.

E. D. Shaw. Advance. At Liberty. MIRROR.

GOSSIP OF THE TOWN.

Rose Kerker has joined Camille D'Arville. S. Goodfriend will go in advance of Princess Bonnie.

Frank E. Aiken as Jack Driscoll in Pudd'n-head Wilson gives a strong and even performance of a difficult character.

Lisle Leigh made a hit last week as Bessie in Woman Against Woman at the Grand Opera House, Boston.

Mrs. Yeamans was out of the cast of The Great Diamond Robbery recently, owing to severe indisposition. She missed only two performances, although she was ill for several weeks.

The costumes and baggage of Leavitt's Spider and Fly company were attached at Knoxville, Tenn., on Oct. 7 by a number of women performers, who claimed their salaries had not been paid.

James K. Hackett has been engaged for the Lyceum Theatre stock company, and will open with them in New York on Nov. 25. Mr. Hackett originated the parts of De Neipperg in Madame Sans Gêne and De Charney in La Collier de la Reine.

Katherine MacNeill assumed the part of Judy Kilduff in Rory of the Hill recently in Boston at short notice, and made a hit. Miss MacNeill, who is well known as a contralto, has no thought of permanently abandoning her career as a singer. She is fortunate in being so versatile as to fill positions so dissimilar.

The title of the opera A Trip to the Rockies, has been changed to Yetiva. The company will be reorganized in Baltimore, and will leave that city to open in Richmond, Va., on Oct. 18 and then proceed South.

Henri Amsel, vocal instructor, is about to publish a pamphlet on "The Voice." It will be illustrated with several portraits and contain testimonials from Anton Seidl, Jean de Reszke, Doctor de Courtue and others.

The Bostonians will produce their new comic opera, A War Time Wedding, on Nov. 4.

Tim Murphy has engaged the Empire City Quartette to appear in his support in A Texas Steer.

C. W. Coudock has been engaged by Gustave Frohman to support Marie Hubert in The Witch. He will play Holden, a quaint New England character.

Mrs. A. L. McMillan, wife of the Register of Deeds of Rice County, Kansas, has written a song entitled, "If It Were Not for Mollie and the Babies," which has been commended by Bill Nye, whose happy domesticity suggested the melody.

Mrs. George Scott (Alice Virtue) has recovered from a severe surgical operation performed in the New York Cancer Hospital on West 100th Street. Mrs. Scott's sojourn in this institution has been soled by many letters and favors from friends, to whom she is very grateful.

S. Ossoski, manager of the Hornellsville Opera House, telegraphed THE MIRROR last week that Lee, the hypnotist, opened in that theatre on Monday night to standing room.

Hollis E. Cooley wired late last week Monday night that John Kernell in The Irish Alderman played to standing room at the Whitney Grand, Detroit.

The American Girl opened at Paterson, N. J., last week Tuesday night to a big house.

Charles Rohlf's tour of the principal cities will commence in November. It has been definitely determined by the management to take Mr. Rohlf to the Pacific coast, playing him en route. One week will be given to Chicago in December and a few one-night stands in Michigan, Wisconsin, Minnesota and Iowa before starting for the far West. Mr. Rohlf's bookings are reported to be exceptionally good.

Atchison, Kan., has one of the handsomest theatres in the West in the house owned by Captain John Seaton, who bought the house a year ago and has spent \$40,000 on it during the Summer.

Harry Bernard has resigned from The Mid-night Special company.

Branch O'Brien, who has been spending the Summer at Patchogue, L. I., has returned to town.

Lutie Page Mower is a member of the Girard Avenue, Philadelphia, stock company.

If the letter given to the press as from Sutton Vane in compliment to the managers who have produced one of his plays in this country was written by that author of melodrama, a study of his writing in plays will be in order. But perhaps he dictated the letter to an amateur stenographer.

Charles W. Lawlor, author of the Sidewalks of New York, was stricken with deafness recently. He attributes his affliction to blood-poisoning. The doctors hold out hope of his recovering his hearing.

Lois Arnold, who has been successfully playing soubrettes and ingenues in the Lyceum stock company, Brooklyn, will continue with that company for the present season.

Harry Davenport made a distinct hit in the title-role of The Gosoon at the Girard Avenue Theatre, Philadelphia.

Eugene O'Rourke, supported by Bettina Gerard, and managed by Mr. Crossley, in The Wicklow Postman, did a good business at the Bijou Theatre, Brooklyn.

William R. Williamson will assume management of the Taylor Opera House, Trenton, N. J., to-day.

Arthur Pell has resigned as musical director of the Mackay Opera company.

The Bostonians will produce A War-Time Marriage, music by Oscar Weil and book by C. T. Dazey, in San Francisco on Nov. 4.

W. L. Stewart wired recently from Petrolia, Ont., that Katie Emmett had played there to the capacity of the house, the receipts being \$510.

Amy Lee writes that she cannot account for the fact that she was recently underlined at Albany, Ind., in Pawn Ticket 210, as she has negotiated for no time in that play this season.

E. J. Martineau, in advance of Captain Paul, has resigned.

The suit of Ida Orme against John F. Sheridan, brought in London, has been settled by the payment of the plaintiff's claim, minus £20 allowed the defendant by Miss Orme.

Jessie Mae Hall and company in A Man of Mystery broke all records for receipts and attendance at Kendallville, Ind., on Oct. 3. Governor Mathews and suite occupied two boxes.

Ila Irvine is playing leading business with Joseph Murphy this season.

The scenery and effects for Callahan's elaborate spectacular production of Faust have just been completed by D. C. Humphry and Company of Philadelphia.

Amelia Bingham has succeeded Helen Lowell in The Capitoul. Miss Lowell has joined Mrs. Potter and Kyrie Bellew.



The above picture is that of E. L. Walton, who is at present representing the Rev. Thomas Bagot in Trilby. A few weeks ago a picture of Mr. Walton in the character of the clergyman (the original representation, by the way) was published in THE MIRROR, and the picture above is given to show the striking difference in the representation of character. "Good parts make a good actor," it is said. The book of "Trilby" gives but a faint outline of the Rev. Thomas Bagot. Mr. Potter drew him dramatically to a better outline, and Mr. Walton, as the actor entrusted with the part, drew a character study that rivets attention, and will hold a place in the memory of those who witness the production of Trilby. The character of the picture given above is that of Silly Dick in a dramatization of Dickens' "Little Dorrit." It was written by John Brougham. The play has been played on the shelf and almost forgotten. Dickens' novels are difficult of dramatization, and to meet the dramatic requirements Mr. Brougham interpolated the character of an idiot boy, who loves Little Dorrit and follows her with a blind, dog-like fidelity, and one of the most pathetic bits in the play was Mr. Walton's utterance of the words, "I am only a watch dog, bow-wow-wow." Brougham was so taken with the performance of Dick that he doubled him with Panks, a character of the novel, and made a detective of him. The play has passed out of sight and almost of memory, but watching Mr. Walton as the Rev. Thomas Bagot in Trilby, one acquainted with his work must think of the contrasted characters this actor plays, all of which are studies and evince a remarkable artistic versatility.

Richard Mansfield has decided not to play in New York at all this season. The time he reserved for the Garrick will be played under the management of Al. Hayman at the Baldwin Theatre, San Francisco.

Frank B. Murtha will be the manager of a fine first-class theatre in this city next year. The Golet estate is to erect a handsome theatre on the Southeast corner of Lexington Avenue and Forty-second Street, to be known as the Murray Hill Theatre. Ground for the new house will be broken next May, and it is to be finished about Sept. 1. The theatre will be conducted as a first-class combination house.

J. Walter Kennedy says the disbandment of his company was made necessary by bad management and by the desertion of his advance man, who, Mr. Kennedy alleges, disappeared without notification. The members of the company, it is said, were all paid in full.

THE MIRROR has received from Frank B. Wilcox a programme of the "Karnival week at Kansas City," with a special invitation to enjoy the festivities, which were notable, as usual. The printing of the event is artistically clever and attractive.

Tiley C. Chamberlain is again playing Ben Gay in A Trip to Chinatown on the road.

Phil Hunt has been released by W. A. Brady in order that he may manage Louis Robie's Washburn Sisters' Last Sensation company.

Mrs. Fred A. Sullivan (Olive North), leading lady in A Cracker Jack company has been seriously ill; and upon the advice of her physician is resting at her home in Indianapolis.

L. W. Crawford, of Topeka, Kan., manager of the Crawford theatrical circuit, has sued the Western Union Telegraph Company for \$10,000 damages, for transmitting and permitting its operators to read a libelous telegram sent to him by one Riley, with whom Crawford had business differences.

The Boston press highly praised Gertrude Fort, who is this season with Peter F. Dailey's company in The Night Clerk. Miss Fort plays the principal eccentric character part, in which she has duplicated her previous successes. Her dancing specialty is one of the novelties of the play, of which there are several introduced by the strong company engaged.

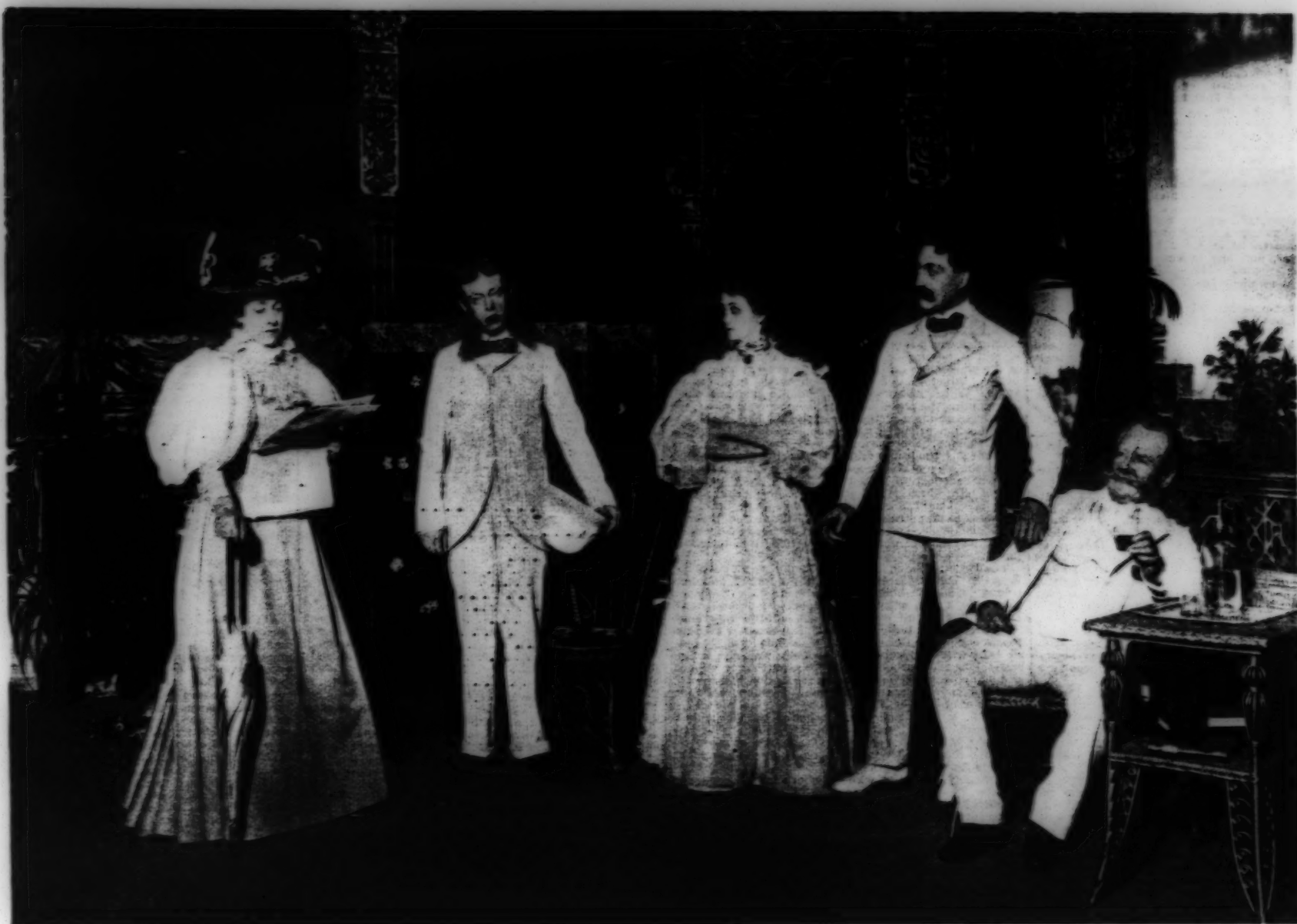
Old Tennessee, under the direction of J. A. Tralle, closed at Detroit, Mich., on Sept. 28 owing to a mistake in the bookings and the unprecedented hot weather. Mr. Tralle will reorganize the show in Chicago and will fulfil his engagements after Nov. 1.

During the first rehearsal of The Newest Woman in Koster and Bial's old Twenty-third Street building a stray cat, which had been superstitiously encouraged to take up its abode in the hall, on Thursday last presented each of the eleven ladies of the cast with a bouncing kitten, and each one thinks hers the mascot.

Charles F. Jerome and John Keefe will start next season in a musical comedy entitled One or the Other. They also are the authors of the piece.

Manager H. P. Meldon says he was obliged to temporarily close the season of Ethel Tucker. His band was not satisfactory he says, and several of the company proved incompetent. Their places have been filled and the season re-opened at Danville, Pa., yesterday.

SCENES FROM CURRENT PLAYS.



JENIE DE WOLFE.

HERBERT AVELING.

MAUD ADAMS.

JOHN DREW.

JENIE ALLEN.

CHRISTOPHER, JR.—ACT IV.

MRS. GLIBB: "Mr. Glibb's speech before the curtain was alone worth the price of admission."

From a flash light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron

A FESTIVAL OCCASION.

The formal opening of the new lodge rooms of Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, took place on Sunday afternoon, Oct. 6, at their house, 186 West Forty-seventh Street, when Brother Frank W. Sanger, the new president, was installed.

It was a memorable gathering of actors who met to do honor to the occasion, and the happy speech of Brother Louis Aldrich in introducing Brother Sanger, after a most impressive installation, and the hearty reply of the new president gave great satisfaction to all present, and left no doubt as to the fact that Mr. Sanger is the right man in the right place.

The members adjourned to the library, where a choice collation awaited them. The contents of a large and cheer-giving bowl circulated at brief intervals, and remarks and speeches full of fraternal feeling and good fellowship led to forgetfulness of the terrors of Roosevelt Sunday. It was a veritable love feast, and several brothers who had grievances clasped hands and agreed to let bygones be bygones.

It may well be said that this occasion marked a new era of prosperity for Edwin Forrest Lodge No. 2, of The Actors' Order of Friendship. While it is true that the Lodge has fewer members now than it had several years ago, it has better members; for there are many who joined actuated by motives that were not selfish at a time when, through extended agitation against unfair foreign competition, the Lodge and Order got considerable notoriety.

To-day the pecuniary condition of the Lodge is most flourishing. Its expenses are about one-third of what they were in the past, and its quarters incomparably better. At last, in fact, the Lodge has its own home.

It is extremely gratifying to know that an examination of the books shows all the desirable old members in good standing, so that on the whole the dropping of some of the "deadwood" has resulted in good to the lodge.

In the near future it is probable the lodge will resume its delightful Sunday evening entertainments, when women of the profession and friends of the members will be welcome. Hereafter refreshments will be served after all regular meetings with a view of increasing the opportunities for social intercourse.

President Sanger, always generous, has given Brother Bernard carte blanche to furnish the library at his expense, and the result will be such a comfortable "den" as the boys have always longed for.

Among those present on the occasion of the installation were:

Frank W. Sanger, Louis Aldrich, J. Duke Murray, Edwin Knowles, F. F. Mackay, J. J. Spies, Adolph Bernard, Charles Wells, Archie Cowper, Harley Merry, Howard Gould, William Courtleigh, Clarence Montaine, Cecil Kingstone, William Clifton, Charles L. Walton, Hudson Liston, Murry Woods, Frank Lyon, Henry Simon, Walter Woodall, Lewis Mitchell, John J. Pallas, W. T. Doyle, George Backus, Daniel Gilteather, Harry Harwood, Benjamin Horning, and J. W. Shannon.

THE AMERICAN THEATRICAL EXCHANGE.

Telegrams from all parts of the country continue to arrive in numbers from out-of-town managers at the American Theatrical Exchange asking for attractions for dates opened by cancellation, changing of routes, or sudden closing.

The rush of business still continues that has never been equalled since the Exchange was inaugurated. The attractions now being booked for 1896-97 are double the number of any previous year, and include the representative stars and combinations in drama and opera.

A prominent manager who controls a dozen or more theatres called at the American Theatrical Exchange recently and stated that during the month of September he had more changing of dates and cancellations than in any entire season during his career. His open time was submitted to the American Theatrical Exchange and, when he left for home, he carried with him contracts for enough attractions to keep all his theatres open the requisite number of nights. This is only one instance which proves the popularity and efficacy of the Exchange.

THE MARIE JANSEN COMPANY.

The preparations for the opening of Marie Jansen's tour on Nov. 11, under the management of Steiner and Hahn, are progressing. It is not yet decided at what New York theatre she will open.

The play, which is not yet named, is an adaptation from a piece which has had considerable success abroad.

Those so far engaged for it are: Marie Jansen, Dan Daly, Maud Grainger, Charles Dickson, Fred W. Peters, Benson Pierce, Minnie Bowen, Harry Lills, Ernest Walcott, Frederick Lotto, Edwin Falcon Stone, Marie Carlyle, and Charles Moore.

Al. S. Roth has been engaged as business manager.

A FRENCH PANTOMIMIST.

Mlle. Jane May, the French pantomimist, will make her American debut at Daly's on Nov. 18 in the new pantomime comedy entitled *Made-moiselle Pygmalion*. The engagement is for one week only, as Daly's stock company will open at the theatre on Nov. 26. Mlle. May will give a few matinees at Daly's while the stock company is playing and then go on the road under Mr. Daly's management.

KILLED BY AN EXPLOSION.

A telegram from Corsicana, Texas, says that while the mechanics of the Devil's Auction company, managed by Charles Cromwell, were arranging the stage last Tuesday for the performance, a gas cylinder exploded, killing Harry Cardozo of Norfolk, Va., master of transportation and calcium, and Walter R. Moore, property-man.

TO PRESENT GERMAN OPERA.

THE MIRROR's Berlin correspondent writes that Maurice Grau and Director Pollini, of the Stadt Theatre, Hamburg, have formed a partnership to present German opera in New York during the season of 1896-97. Herr Pollini is the wealthiest theatrical manager in Germany, and at the head of numerous enterprises.

JEFFERSON CONTRIBUTES.

Joseph Jefferson has sent a cheque for \$50 to the treasurer of the B. P. O. Elks' benefit which is to take place at the Fifth Avenue Theatre on Nov. 14. This well-known organization is now twenty-eight years old, and during this time has distributed over \$154,000 in charity.

AFTER SEVEN YEARS.

John Hart, who has for years contested a suit against Denman Thompson and George W. Ryer for a season's salary, has at length been awarded the sum of \$1,133.32. Postmaster Charles W. Dayton was referee, and Congressman Sulzer Mr. Hart's attorney.

REFLECTIONS.

The Two Colonels company is reported to have closed season last Saturday night at Mount Sterling, Ky. Messrs. Goodall and Young are the managers.

Lizzie Hudson Collier has replaced Mary Shaw in *The Capitol* at the Standard Theatre. Miss Shaw has been engaged to support Joseph Jefferson at the Garden.

William Farren, Thomas Kingston, Herbert Stanley, W. C. Postauer, Alexis Leighton, and Midge Emmons are members of Olga Nether-sole company.

Octavia Barbe, who is with the Biggar Trip to Chinatown company, is receiving excellent press notices throughout New England for her singing.

The members of the stock company engaged for the Princess Theatre, Mobile, left town last Thursday.

Anna Robinson has withdrawn from *A Trip to Chinatown*, which is now playing in Texas, and Annie Boyd has resumed her old part of the Widow. Miss Robinson will be cast in one of Mr. Hoyt's other pieces.

Aubrey Boucicault will open his starring tour in a play called *Won by Wit*. He will begin in Washington.

Mary Linck, who has been a member of the Carl Rosa Opera company for several seasons, has been engaged by Sir Augustus Harris to sing the part of Haensel in *Haensel and Gretel*.

Henry C. Albaugh has joined J. E. Toole's company.

The World Against Her, with Agnes Wallace Villa in the leading part, began its season at Pawtucket, R. I., recently. At Fall River, Mass., according to J. O. Wild, she opened to the capacity of the theatre.

Charles L. Young has secured the rights to *Gloriana*, and will send it on the road with Ada Van Etta as the star. The tour began yesterday. Mr. Young will continue to attend to the business end of the Jeffreys Lewis company.

J. Tannenbaum, of managerial fame, has composed a charming song called "Geraldine," the words of which are by E. Ledyard. "Geraldine" is arranged for a soprano or tenor voice, and is published with both piano and orchestra accompaniment by Manager Tannenbaum of Mobile, Ala. It can also be obtained in New York from the Standard Music Company.

While the Bostonians were in Kansas City recently, Jessie Bartlett Davis became interested in a young soprano of that place, named Mattie Archer, and signed a contract with her parents, by the terms of which Mrs. Davis is to pay for the girl's musical education for a year, after which she will place her with the Bostonians. The girl will also drop her name and assume that of Louise Davis.

Lorimer Stoddard has left The Globe Trotter, and returned to New York.

THE MIRROR has received a unique souvenir of the Cotton States and International Exposition from its Atlanta correspondent, Alfred C. Fowler. It consists of a tiny bale of cotton, done up in exactly the same fashion as the immense bales which are constantly being shipped from the sunny South to all parts of the world.

"Thought Blossoms From the South" is the title of a volume just issued as a souvenir of the Cotton States and the International Exposition at Atlanta. The souvenir consists of a collection of poems, essays, stories, etc., by Southern writers. Among the contributors are Thomas Nelson Page, Helen H. Gardiner, Mary E. Bryan, Julia T. Riordan, Joel Chandler Harris, Gertrude Eloise Bealer, Louise Thruo Hodges,

Ella May Powell, John Temple Graves, William Hamilton Hayne, and twenty-five others. Beatrice Sturges, who contributes a pathetic and artistic little story called "Dolorosa," is a member of THE MIRROR's staff. The illustrations scattered throughout the book are good, had and indifferent.

Anna May Cooper, who has been prominent in Denver in monologues written especially for her, is in New York to enter the Empire School of Acting.

The Montauk Club of Brooklyn attended the Montauk Theatre in that city 700 strong to witness the presentation of *Forbidden Fruit* by Stuart Robson.

The Kimball Opera company opened in Trenton, N. J., to the largest audience of the season in that city. Mrs. Kimball says she has a better company than ever before.

E. H. Manning, who has joined the forces of Harry Corson Clarke at Denver, recently enjoyed a benefit at Westminster, Md., *A Pair of Lunatics* and *The Cricket on the Hearth* making up the bill.

Alice Carle, contralto, recently made a flying trip from San Francisco to Portland, Me. After a day's rest she came on to New York, bringing her mother to place her in the private sanitarium of Dr. A. Palmer Dudley. A difficult and dangerous operation was successfully performed by him, and as soon thereafter her mother was pronounced out of danger, Miss Carle returned to San Francisco to her engagement at the Tivoli Opera House, where she has made a gratifying success, and where she reopened yesterday as Azucena in *Il Trovatore*.

A. H. Knoll, of Knoll and McNeil, now with Waite's Comedy company (Western), has composed a quickstep, entitled "The Waite Comedy Company," and dedicated it to James R. Waite. Mr. Knoll introduces as a bass solo the chorus to one of Fougere's popular songs. It is being played by both of Waite's bands with success. Mr. Knoll and Miss McNeil are engaged as a special feature with above company, and are meeting with success.

Josie Sadler secured a decree of divorce from Joseph Jackson on Sept. 16, and on Oct. 1 was married to Fred Lenox in this city. The ceremony was witnessed by Mr. and Mrs. Wright Huntington.

Westminster, Md., with a population of 5,000, has no theatre, but citizens of the place have subscribed \$18,000, and a new theatre will at once be erected.

Edgar Temple Saylor, tenor of Pauline Hall's Opera company, while suffering from a cold recently in San Francisco, gargled his throat with kerosene. The oil affected his lungs, producing inflammation, and he suffered an attack of pneumonia, but is recovering.

Valerie Bergere has joined On the Mississippi and is playing the heavy part, Marie Verne. She opened with that organization in Philadelphia last night.

George Manderback, business manager for Charles A. Gardner, has invented a folding puzzle that works for the advertising of his star.

Judge Lacombe, of the United States Circuit Court, has denied the injunction asked for by Archibald Gunter to restrain Sadie Martinot and Max Fignman and Canary and Lederer from producing *My Official Wife* and also *The Pass-ort*, written by W. Vardley and H. C. Stephenson.

The report that Blanche Walsh has been engaged as leading lady for the first production of the American Theatrical Syndicate is untrue. Miss Walsh is under contract to A. M. Palmer for two seasons to come.

IN OTHER CITIES.

ST. PAUL.

At the Metropolitan Opera House Edwin Milton Royle's excellent co. presented Friends 3-5, four performances, drawing good houses. The co. gave a highly commendable performance throughout and were favored with most hearty applause and their calls. Lucius Henderson is an artistic pianist and his solos evoked repeated encores. The Garrick Burlesque co. presented Thrilly 6-12, opening to large houses. The piece is finely staged, scenic effects excellent, and costumes neat and attractive. Thrilly is a bright and sparkling piece, brisk and rapid in movement, and full of startling effects and constant change. The music is pleasing, catchy and melodious, and the words of the libretto sprightly and vivacious. Sol Aiken was excellent as Spaghetti, both in voice and make-up, and he cleverly caricatured the musical hypnotist. Carrie E. Perkins makes a very attractive and delightful Thrilly, and was exceedingly droll in the mock emotional passages. She made a favorable impression in the part. Elvia Crox is as piquant and charming as ever, and she makes the part of Little Willie very interesting. Her pleasing rendition of several musical numbers with her fresh, clear voice won for her not only recognition and hearty applause. Willis P. Sweetnam as Mr. Flaw is decidedly original in his line, and met with great favor. J. H. Roberts as Carmela, R. P. Crolius as Butter-Scotch, Ed. J. Markey as Jocko, George Herbert as Mr. Fagget, and Mark Murphy as McFadden do excellent work in their respective roles and well deserve special mention. Edith Murray is very taking in her dance eccentric and won repeated encores. The chorus and ballet do good work. The singing and dancing was an attractive and pleasing feature. The performance took well, and Thrilly met with much favorable comment as a decided success. A. M. Palmer's co. in Du Maurier's Trilby 12-19.

At Litt's Grand Opera House an excellent co. presented Russ Whytal's romantic play, For Fair Virginia, and Mr. Whytal's comedietta, Agatha Dene, as a curtain-raiser. 2-5, drawing good houses. The play was handsomely staged and beautifully acted. As Stephen Dunbar Mr. Whytal gives a manly and masterful portrayal of the part, artistic and finished in both word and action. Mrs. Whytal has a beautiful stage presence, and is a finished actress. As Mrs. Emmond (Virginia Emmond of Virginia) she gives a most artistic and admirable portrayal of the part. Mabel Knowles was charming as Nell Emmond, a Yankee girl. Lottie Blaine was very clever as Julian Emmond. John Woodward as Uncle Zebe, Carleton Macy as Edward Emmond, both do excellent work. Agatha Dene, also by Mr. Whytal, preceding the play, was a very pretty curtain-raiser. The performance throughout was very enjoyable, and met with demonstrative favor.

Daniel Sully presented A Social Lion and Daddy Nolan 6-9, opening to good houses. The play A Social Lion is full of wit, humor, and comical situations. As Cornelius Slattery, a retired contractor, Mr. Sully is very funny and interesting, and kept the audience in a merry mood and entertained them well. No matter what part Mr. Sully assumes he does his work well, and is a general favorite with St. Paul theatergoers. Dan Mason was decidedly good as Emil Benick, sporting editor. His German dialect was excellent, and proved a good foil to the rich Irish brogue of Mr. Sully. Julia Hanchett was very pleasing as Cornelia Chestnut. She is a good actress and sustained the role in a praiseworthy manner with noticeable favor. Kate Michelena was excellent as Mrs. Swandown. Miss Michelena is a good vocalist and a very clever actress. Her beautiful rendition of "Last Rose of Summer" was exceptionally good. Archie Allen as Michael Callan, John C. Hayes as Charles Short, and Tom H. Walsh as Professor Barbeau do good work in their respective roles. Marie Leister Allen was charming as Fanny Swandown. The co. give a good performance and general satisfaction. Jacob Litt's War of Wealth 12-19.

The Chicago Marine Band played a very delightful programme at the Auditorium 6 to a fair attendance. The concert was worthy of a better patronage. **GEORGE H. COLGRAVE.**

DETROIT.

W. H. Crane in his new comedy, His Wife's Father, opened at the Detroit Opera House 7 for a week's engagement. Martha Morton, the author of the play, has certainly created in Buchanan Billings that best role that Mr. Crane has yet secured for the exploitation of his undoubted talents as a first-class comedian. In it she has deviated a little from the well-trodden paths, and taken us down a by way where we meet a fussy, meddling, troublesome, yet withal kindly meaning and good-hearted old man, who in his position of father-in-law in the home of the newly-wedded is quite capable of causing as much annoyance as the much discussed mother-in-law could with the best intentions in the world. Mr. Crane is quite delightful in the character and is pleasing everybody here this week, and consequently doing big business. The co. supporting him is the same as the original cast at the Fifth Avenue Theatre, New York, with the exception of Edwin Arden, who takes the place of Otis Johnson in the non-in-law, Hamilton, and Eleanor Barry, who is taking the part of the Widow Canary instead of Fildott Paget. Frank Daniels in The Wizard of the Nile 12-19.

The Irish Alderman is in evidence at Whitney's week of 6-12 with John Kernell in the title-role. The piece opened Sunday afternoon to a large audience, but the crush was still greater at the evening performance. The play itself does not amount to anything except as a vehicle for introducing some first-class specialties, and in the fact that it affords the opportunity of seeing John Kernell in some of his drolleries. The second act introduces George F. Marion, whose Italian dialect George Washington speech is a gem in its way. Phil and Nettie Peters, Sam and Dave Marion, the two Urfine Sisters and Ed. J. Heffernan, in their respective novelty lines, all contributed their share to the general amusement fund. Large audiences are the rule at these performances, and a big week's business will probably result. Down in Dixie 12-19.

The current bill at the Empire is the Crawford Brothers' Minstrels. The co. includes twenty white and an equal number of colored members, headed by the two brothers, Charles and Edward Crawford, from whom the organization takes its name. The performance is good one, and among other excellent features includes the Petrol Quartette. It is running all week and is being well patronized.

Following Crawford's Minstrels the Gilbert Opera co. will be heard at the Empire.

There is nothing on at the Lyceum at present, but the first half of next week the stage will be occupied by Donnelly and Girard, who will appear in a revised edition of The Raincoat.

The coming event, which is casting its shadow along this week in the way of a large advance sale of seats, is the grand concert which is to take place at the Auditorium next Monday evening (24), when Madame Melba will make her first appearance in Detroit. The programme is to be a brilliant one, and closes with the third act of Gounod's Faust in costume, with Madame Melba as Marguerite, Madame Scalchi as Siebel, Miss Bauermeister as Martin, Signor D'Aubigne as Faust, and Signor Campanari as Mephistopheles, which is certainly a remarkable array of talent. It will probably be the musical event of the season. **KIMBALL.**

MINNEAPOLIS.

The Metropolitan Opera House was re-dedicated auspiciously 7 as the city theatre of the city. A large and brilliant audience, attracted alike by the occasion and the beauties of Trilby, greeted Manager Scott in his new quarters, which were appropriately beautified with flowers and potted plants in profusion. Hon. W. H. Rustie, who performed a similar service at the opening of the house as the People's Theatre, made a few happy dedicatory remarks on behalf of the management, after which the stage was given over to Mr. Palmer's admirable co. The play was most cordially received. Interest, of course, centered around Svenali, which was splendidly rendered by Mr. Roberts. Mabel Amber made a charming Trilby. Fred. Conger as Little Billie, Matthew Woodward as Zou Zou, and Frank Rollinson as the Laird deserve special mention for creditable work. A triple curtain call was given the co. at the close of the third act. Garrick Burlesque co. in Trilby 12-19.

At the Bijou Opera House The War of Wealth was given its first production 6 to the capacity of the house and made an emphatic hit. The co. is exceptionally well balanced. Emma Bell, who regularly assumes the part of Helen Raymond, was too sick to go on, and her place was admirably filled by Adele Estee on short notice. Belle Bucklin carried off the honors as Hallie Raymond. Laura Booth was decidedly good as Marcia Bradley. Marion Erie made many friends. Mrs. W. H. Lacey, Malcolm Williams, Harry Lacey and A. S. Lipp

man were equal to the requirements of their respective roles.

Daniel Sully in A Social Lion 12-19.

The last performance of A Contented Woman 3, was given additional interest from the fact that it marked the closing of the career of the Grand Opera House, which had been for so many years the leading amusement resort of our citizens. Just before the curtain fell on the first act Charles H. Hoyt introduced Hon. F. F. Davis, who spoke feelingly of the drama and its mission, and bade an affectionate farewell to the old house. As Mr. Davis concluded a strong male chorus struck up "Auld Lang Syne."

Manager Scott's staff at the Metropolitan will remain practically the same as at the Grand.

Manager Jacob Litt personally superintended the production of The War of Wealth at the Bijou.

Charles T. Dacey and his father have been in the city for several days, and was also A. W. Dingwall and John C. Soudin of Mr. Litt's personal staff.

F. C. CAMPBELL.

DENVER.

The Broadway management has published some of its important bookings for this season, and they comprise some of the best ones traveling. Mr. Bush says the house will be closed on those weeks when first-class attractions cannot be secured. This course is taken rather than have the stage occupied by anything he is not reasonably sure will be patronized and is acceptable to patrons. The Globe Trotter, said to be one of the funniest things going, and showing that favorite comedian, William H. Macy, 12-19.

Caprice was put on at the Lyceum by Clarke's co. on 6, and it having been years since Minnie Madden Fiske played it in Denver, much interest was manifested in the production, which was admirable in every respect. Walter fellows especially distinguished himself in mounting the piece. No details were overlooked, the stage resembling a picture for each act. Elizabeth Garrison made her debut with the co. but did not play the part of Mercy. She appeared as Edith Henderson, a part she sustained in a very praiseworthy manner. Miss Chambliss played Mercy, and was entirely successful in the wide scope it furnished her. Mr. Clarke took the role of Jethro Raxter, and added another laurel to his long list. David Murray made an acceptable Jack. He promises to be a strong favorite. The rest of the cast was satisfactory. Week of 12-19 The Tragedy, which, by the way, is a misnomer, as I am told it is intensely funny.

The Passing Show, a lively burlesque, was placed before the Tabernacle for the first time 7, and continued during the week to good business. They are decidedly a clever lot, the people with Canary and Leierer's co., and give numerous entertaining acts, which were repeatedly enjoyed. It was said to be the New York production intact. The only thing to mar an otherwise attractive performance was the Leigh Sisters' haphazard dancing. It was extremely vulgar, and many people marveled at the reception it received. Week of 12-19 Hoyt's A Contented Woman, with the scene laid in Denver, I believe.

Sam T. Jack's Bullfighters reopened the Orpheum 6 to a house crowded with delighted people. The performance went with a dash, and each act struck a responsive chord in the audience. A fine engagement was guaranteed from the start. The girls are comely and shapely, and the whole performance seems very popular.

The Silver Lining co. has collapsed. It did not finish its recent week at the Tabernacle. George Hall, one of the members, has joined Harry Conson Clarke's co.

W. P. PHABODY.

BALTIMORE.

The reception given to Ada Rehan at Ford's Grand Opera House 7 was a notable one. This distinguished actress has not been seen in Baltimore for some time and the culture of the city turned out en masse to welcome her. The play chosen for the opening performance was The Railroad of Love, and in it, not only Miss Rehan, but the entire co. simply captured the audience. During the week many of the only successes were given and all with equal merit. A Black Sheep 12-19.

Creston Clarke, who is a great favorite here, opened the Lyceum Theatre for the season. The house was crowded to its utmost and the audience though critical were enthusiastic. Mr. Clarke selected Hamlet for the opening play and he could not have made a better selection. His performance is more forcible than that of last season. It has broadened perceptibly and without any sacrifice of his artistic conception, thus indicating the increase of power and giving us an idea of what we may expect in the future career of this gifted young actor. Adelaide Prince made a graceful and charming Ophelia. Frederick Warde 12-19.

Fred. Miller's tawdry light opera, Nancy Lee, was produced for the first time at Harris' Academy of Music on 7, and was very favorably received. The audience was a large and enthusiastic one, composed largely of the baseball rooters, as the performance was given as a benefit to the members of the Baltimore Baseball Club. Digby Bell and his co. made things merry, and all had a good time. The Heart of Maryland 12-19.

Lincoln J. Carter's drama, The Past Mail, pleased a large crowd at the Holiday Street. The scenic effects were very good and the co. fair. Sidewalks of New York 12-19.

The Elks initiated into the order on last Wednesday evening, Messrs. McGraw, Jennings, Kelly and Keeler, the big four of the Baltimore Baseball Club. After the business meeting a social session was held in honor of the big four, and was largely attended. Nick Engel and Sam Crane of New York, accompanied by a large delegation, were on hand. **HAROLD RUTLEDGE.**

MILWAUKEE.

De Wolf Hopper delighted large audiences at the Davidson 6-9 in Dr. Syn. Mr. Hopper is a most conscientious actor, and his humor is infectious that he keeps an audience amused with no apparent effort. He is also fortunate in being surrounded by an excellent co. Edna Wallace Hopper is bright and vivacious, and her acting is clever. Bertha Waltzinger shows great improvement in her acting since last season and her voice is as charming as ever. The chorus is composed of well-selected voices.

A. M. McGeehan at the Bijou 6-11 has attracted only moderate-sized audiences. The piece is well interpreted by a strong co., headed by Helene Mora, and renders several vocal selections which are very pleasing. Her voice is remarkably sweet for one of such power. Sheridan Black as Horace Seward and Emmet Corrigan as Frank Calvert were very good in their parts.

Conroy and Fox, in Old Harry's Vacation, drew two large audiences at the Academy 7.

Allen Council No. 40, Royal Arcanum, presented De Wolf Hopper with a beautiful floral design, which was acknowledged in a few well chosen remarks.

The Palat Theatre is fast approaching completion, and everything will be ready for the opening on Oct. 16 by the regular stock co., followed by the Melba Concert co. Mr. Managers Webb and Wachner have secured some excellent bookings, which they expect, together with the pieces to be produced by their excellent stock co., will make the present one of the most successful seasons in their experience.

E. T. McDONALD.

OMAHA.

At Boyd's Theatre Too Much Johnson 2, 3 proved the greatest attraction of the season. The author, William Gillette, is most refreshing in his creation of Augustus Billings. Ralph Delmore as Joseph Johnson had a true conception of his role, but there was a little too much of this character. All the other members of the co. are well fitted for their positions. S. R. O. at all performances. Lining, billed for 4, came to relief in Denver, where the co. was disbanded. Rush City 6-9 was very funny and played to big houses for those who cared for farces-comedies of that type. Steve Brodie in On the Bowery 12-15; the American Extravaganza co. in Ali Baba 18, 19; A Texas Steer 20-22; The Old Homestead 23, 24.

Con Hollow, presented at Creighton Theatre 14, was an agreeable surprise. Situations are thrilling, scenic effects beautiful, and the co. a good one. Word of mention is Miss Savitz, who showed much strength in her difficult character of Clyde Harrod. The Caliope Quartette of New York, composed of eight colored men, in their plantation melodies and buck and wing dancing are beyond question the best colored team here for many a day. The steamboat race between the Robert E. Lee and the Nellie was most realistic. This co. played to nightly increased houses. Mickey 7, 8 and Friends 9, were a great pleasure, drawing large and discriminating houses. This was the initial performance of Mexico in this city, and Mr. and Mrs. Royle and their admirable co. gave us a rich and rare treat. Particular mention should be made of the beautiful view of the city of Chapultepec. Conroy and Fox in Old Harry's Vacation 12-16; Charles's Aunt 17-19; the Debut 20-22; Thrilly (burlesque) 23-25; Harlow's Super 27-31.

PROVIDENCE.

Providence had two new productions during week of 7-12. Davis and Keogh's sensational comedy-drama, entitled The Sidewalks of New York, by Scott Marble, was at B. F. Keith's Opera House 7 and throughout the week, and over at the Providence 10-12 the Duff Opera co. brought out the new lyric opera Leonardo, written by Gilbert Burgess, with music by T. Pearall Thorne.

Fanny Rice and her clever co. gave enjoyable performances of Nancy at the Providence 7-9 to fair-sized audiences. The comedy was amusing from beginning to end, and afforded the star an excellent opportunity for displaying her talent. Business would undoubtedly have been larger had the best seats been sold for \$1 instead of \$1.50.

The Duff Opera co. opened 10 for the rest of the week, presenting Leonardo. Advance sale very good. Sol Smith Russell 12-19.

The Sidewalks of New York did an excellent week's business at Keith's. On the opening night, 7, the theatre was packed and many who could not get standing room were turned away. The piece does not differ materially from the everyday melodrama. It deals with a story of the love of man and the constancy of woman through rough and adverse circumstances. There is defalcation, false accusation, robbery, murder, and final punishment of the villain. The action of the piece is laid in New York city and Brooklyn and many realistic features, in way of scenery and specialties have been introduced in order to portray life in the metropolis. Especially good are scenes showing Herald Square and that of the old distillery and shot-tower on a Brooklyn dock. In the latter scene Kearney P. Speedy, the diver, jumps from the tower into a tank containing three feet of water. The cast was good. Barry Johnstone had the part of Roy Pemberton and gave a splendid characterization of the villainous role. Lester Longman played the part of Ralph Morley, the hero, consistently and received just recognition. One of the most amusing characters was that of Buttons McGurk, the tramp, played by Charles T. Aldrich. His make-up was the best ever seen here and his voice was in keeping with his ragged costume. This attraction has been a record-breaker here and this week's business has never been excelled in the history of the house.

John Pemberton Henry Barker
Roy Pemberton Barry Johnstone
Ralph Morley Louis F. Howard
Ralph Morley Lester Longman
Jack Cain John H. Browne
Heiny Emil Hessel
Craps John Queen
Buttons McGurk Charles T. Aldrich
Officer Duffey Patrick Fenton
Pietro Jules Carr
Francis Daniel Fenton
Jane Ann Cuddy Charles F. McCarthy
Ellen Sarto Adelaide Coudre
Julia Pemberton Jessie Herworth
Agnes Pemberton Villa Martin

The Girl I Left Behind Me, at Keith's 12-19.
Katherine Robber and her co. began their second week's engagement at Lathrop's Opera House 7, presenting for the first time in this city the comedy drama, Moths, to good-sized houses. The star essayed the role of Vera Herbert in her usual pleasing manner, and displayed several beautiful dances. The other characters were well taken. Incidental to the drama John Weber introduced a comedy in which he impersonated the entire cast of six individuals pleasingly. Maud Miller and Stock co. in Life in London 12-19.

Kearney P. Speedy, the diver and jumper, with The Sidewalks of New York co., gave an exhibition dive in this city Sunday, 6, which was witnessed by about five thousand people. He dived from a masthead ninety feet high into the Seekonk River, the water being but six feet deep.

Joe Hart will appear at Keith's Opera House 21-26 in A Gay Old Boy.

The Empire Theatre Stock co. will occupy the Providence Opera House week of 21, presenting The Masqueraders and Liberty Hall.

James K. Keane is in the city organizing a co. for the road.

William Murray is also busy in this city forming a co. to play a repertoire of Rip Van Winkle, Hazel Kirke, and Damon and Pythias. He has signed William Gallagher as manager, Robert J. Sullivan, Susie Howard, Miss Pierson, Charles McVeigh, Mr. and Mrs. Rose, and James Byrnes.

Manager Charles A. Wilson, of the Katherine Robber co., is confined to his hotel in this city by a painful illness.

Jeffry, the pianist, will make his initial appearance in this season's American tour at Providence 8, appearing with the Boston Symphony Orchestra.

The Sidewalks of New York co. will be under the management of Edwin A. Pratt for the entire season.

Col. Robert Ingersoll will lecture in the Providence Opera House Sunday evening 2.

Three theatre parties, in all seventy people, attended the performance of Moths at Lathrop's Opera House, evening of 10.

HOWARD C. RIPLEY.

JERSEY CITY.

D. W. Truss and Co. seem to be rather fortunate with their numerous attractions this season. The second of the number, Joseph Hart, opened at the Academy of Music 7-12 in A Gay Old Boy. The farce has a comprehensive plot and the co. is one of the best that has ever appeared in this city, and we have had a number of the word, and is never tiresome. Flora Irwin is very much like her sister May; she has magnetism and knows how to act a song. Carrie De Mar (Mrs. Hart) is a lively sourette and a fine dancer. Will H. Sloan as the German doctor is funny, and does a specialty in the last act that brings him four encores. Harry Morse, Frank Belcher, Donald Harold, Mary Sanger, May Thompson, Adele Archer, Sylvia Holt and Leona Ambrose all help to give a grand performance. Handsome new scenery is carried by the co. Business for week fair. Old Glory 12-19; Charles T. Ellis 21-25.

Nana, the blonde Veus, Suchowaki's superb painting, closed here 5, after three weeks of good patronage. A brilliant concert was given at Hasbrouck Hall by the Royal Welsh Ladies' Choir 7 to a fair house. The ladies are under the management of Major J. B. Pond.

Robert Neill, of Newark, N. J., formerly of The White Squadron co., is ill in this city at the residence of his sister.

The Palma Club will open its new theatre 22 with a concert by the New York Philharmonic Club. The soloists will be Carlotta Macdonald, soprano; Zora Gladys Horlocker, contralto; and Carl C. Duff, baritone.

A letter from a member of Henderson's Ali Baba co. states that the co. has gone back to Chicago for ten days, ostensibly to reorganize, but in reality to disband. The co. comprised ninety-five people, and had been playing one-night stands.

John L. Sullivan's testimonial occurs at Oakland 12-19.

Edward Crosey of this city, professionally known as Ed. Maas, after three successful seasons with Gas Thomas' Alabama co., has joined The Capital co., now playing at the Standard Theatre, New York.

The Man About Town, a new three-act farcical play, by Will R. Wilson, will commence its tour at the Lyric Theatre, Hoboken, Nov. 4-6. The co. will include Gus Thomas, William H. Larned, and George Palmer.

Alfred T. Usher, a graduate of the Lawrence School of Acting of New York, a resident of this city, has signed with H. J. Wolf's Dramatic co., which will make a tour of the West, opening the season at Scranton, Pa.

Among the recent visitors at the Lyric Theatre, Hoboken, I saw Rudolph Aronson, of the Bijou Theatre, New York; Heinrich Conrad, of the Irving Place Theatre, New York; and William Keogh, of Davis and Keogh.

Howard MacSherry, a prominent lawyer of New Brunswick, N. J., gave up his extensive practice to become a member of Frederick Ward's co. The co. played New Brunswick 3, but Mr. MacSherry was not in the cast. Minor roles and incessant study became irksome to Mr. MacSherry, and he quit the dramatic profession and will again practice law in his native city.

Hustling William H. Black, representative of the Lyric Theatre, Hoboken, writes me under date of 7: "Henry Irving may play at our house this season. Mr. Hart is serious when he states that he expects to close negotiations whereby the great English player will appear in Hoboken for one night, either prior or subsequent to his engagement at Abbey's Theatre, New York. Lillian Russell's, Francis Wilson's, and the Robber opera co. are already booked here."

Carolina Ewald, one of our best amateurs, has been engaged to play the part of Charley in The Masqueraders. The tour commences 22.

Gillie J. Reynolds, formerly a compositor on one of the Hoboken daily papers, joined the White Squadron co. as property man recently. He was called upon to play the part of the naval cadet, and did it so well that he will continue in the part for balance of season.

Frederick Hatten, formerly of Hatten and Hart, was

a visitor at the Academy of Music 9, and enjoyed the performance of A Gay Old Boy by Joe Hart. Mr. Hatten's feelings got so worked up that during the third act he walked out upon the stage, hugged and congratulated Mr. Hart upon his success, and then Hatten and Hart sang "Jolly Old Chums." It was a touching scene, and the audience appreciated it as such.

Mrs. Ettie Henderson of the Academy of Music in Den Moines, Ia., where her niece will be married 14, George J. O'Donnell of the Princess Bonnie co. was with us after the performance at the Broadway Theatre, New York, 9. Mr. O'Donnell is at present the guest of John E. Langabee, stage machinist of the Academy of Music.

Donald Harold and wife, of The Gay Old Boy co., have met a number of old friends during their stay here. **WALTER C. SMITH.**

LOUISVILLE.

The Land of the Midnight Sun opened 7 for a week at the Grand Opera House and did a satisfactory business. The play is a strong one, familiar to Louisville theatergoers, and was most creditably presented by a capable co. Bonnie Scotland 12-19.

Annie Eva Fay the Spiritualist appeared at Temple Theatre week commencing 7, giving her interesting performance to well-filled houses. Her novelty which she calls somnolency, attracts particular attention. Gladys Wallis will appear at the Temple week commencing 14 as Fanchon.

Pete Baker, the German comedian, and a capable co. offered Birds of a Feather to the patrons of the Avenue 7-13. The realistic sensational features of the piece are very thrillingly presented. Darkest Russia 12-19.

At the New Buckingham Miaco City Club with Fannie Everett, Carrie Fulton and other well-known people are doing the customary large week's business ending 12.

The Auditorium management announce a season of German opera with the Danarovich Opera co. early in December. There is decided interest in this announcement, as when the co. appeared here last season a most favorable impression was made and a large business resulted.

The announcement of the death of T. M. Murrah, Assistant City Ticket Agent of the L and N in this city, will undoubtedly be heard with regret by the traveling members of the profession, to many of whom he was personally known for his genial traits of character and courtesy. **CHARLES D. CLARKE.**

INDIANAPOLIS.

At the Grand Opera House 7-12 Mr. and Mrs. Kellar opened to good business despite the excitement incident to a city election which indicates, as a rule, damage upon theatricals in general. Mr. and Mrs. Kellar are great favorites here and are always accorded a royal reception. Their mysteries are more mystifying than ever and leave no time for conjecture, following one upon the other in such rapid succession. Clara Morris 12-19.

At English's Opera House A Bowery Girl opened to a well-filled house 7. A good cast, headed by George W. Thompson, depicted Gotham scenes at midnight to the entire satisfaction of the most exacting. Miss Throppe was the recipient of curtain recalls which were merited. Roland Reed in The Politician 10; Wrestling Match 11; Conterno's Band, matinee and night, 12; Hoyt's A Milk White Flag 14-16; The Rising Generation 17-19.

At the Park Theatre Sadie Hasson appeared to immense houses in A Kentucky Girl 7-12. As usual at this house, where Miss Hasson is a well-established favorite, she was well-received and repeatedly encored. Birds of a Feather 14-16; Land of the Midnight Sun 17-19.

At the Empire Theatre Two Old Cronies, headed by John B. Wills and William Kennedy, opened to a comfortably filled house and pleased audience 7-9. A Turkish Night 10-12; South Before the War 14-16; Alibi 17-19. **G. A. ROCKEY.**

GALVESTON.

The past week was a quiet one in a theatrical sense, the Grand having harbored but one attraction during that period. In fact, the season is not yet under way and interest has scarcely been fully aroused, but with the beginning of next week things will change and attractions will come pretty regularly. The unusually warm weather has also had the effect of diminishing attendance. J. K. Emmet in Fritz in a Mad House was the card that drew fair-sized audiences Oct. 1, 2, who were evidently satisfactorily entertained. Young Emmet is a graceful dancer and has a pleasing presence. Little Baby Emmet proved one of the cleverest of child actresses, and was repeatedly encored. The rest of the cast filled requirements.

Next week, Trip to Chinatown, White Squadron, Devil's Auction.

The Emmet co. was somewhat crippled while here by illness among its members. Emily Lytton was incapacitated from appearing at all, and one of the male members nearly so; considering this the performances were remarkably smooth. **C. N. RHODES.**

BUFFALO.

Frank Daniels appeared at the Star Theatre 7 in The Wizard of the Nile. The music of the opera is by Victor Herbert and the libretto by Harry B. Smith. Frank Daniels is, of course, the centre of attraction, and has never had such opportunity to display himself, his grotesque gestures and movements remind one of Little Puck, and even of Atkinson Jollities. The co. is an excellent one, and the houses have been filled to overflowing. The Fatal Card 14.

Spectacular Fantasma in new dress, more elaborate than ever, held the week of 7-12 at the Lyceum Theatre. The McDonough Brothers rival the Brothers Byrne in agile acrobatics. George Adams, the famous clown and pantomimist, was extremely clever. The specialties were excellent.

Madame Melba is booked for Music Hall 12. **B. H.**

KANSAS CITY.

The Coates Opera House was occupied by amateurs 9-12, who presented a children's play entitled The Fairies' Carnival, in which a large number of clever young people displayed considerable talent. Mexico and Friends 12-19.

The Auditorium was closed 7-12. Trilby 12-19.

The Grand Opera House was packed 6-12, when On the Bowery was the bill, in which Steve Brodie is being exploited. The co. was fair, and because of the interest in the star and associations surrounding him the play was warmly received. A Texas Steer 12-19.

John Griffith and a capable co. presented a strong dramatization of Faust at the Ninth Street Theatre 6-12, and did a fair business. On Saturday he will present Chatterton and The Bells. Cook Hollow 12-19. **FRANK B. WILCOX.**

NEW ORLEANS.

A splendid performance of The Lost Paradise was given before a large audience at the Grand 6.

Louis James appears 13 in repertoire, followed by The Span of Life 20, and Henderson's Extravaganza co. 27. **PETER SHIFF.**

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CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): Elmer E. Vance's Limited Mail 9.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Held by the Enemy was presented by local talent to a very large audience; performance very satisfactory. Ward and Vokes 11.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): The Lost Paradise, William Morris in the title role, supported by a strong company, was presented to a fair audience, 4, 5. The Span of Life 16. Item: Prof. Levin, leader of orchestra at this house, had a bilious attack, but is much better. He will be out next week.

SELMA.—Academy of Music (L. Gerstman, manager): The White Slave co. 4 to excellent business. Trilby 9. S. R. O. will greet this co.

ARKANSAS.

HOT SPRINGS.—Opera House (J. W. Van Vleet, lessee and manager): Richards and Pringle's Georgian Minstrels 2; good house; performance not quite up to date. Joe Cawthorn 9; A Green Goods Man 11; A Trip to Chinatown 21; In Old Kentucky 24; The Two Colonels 26; Devil's Auction 28; White Squadron 31.

HELENA.—Grand Opera House (Newman and Ehrman, managers): E. Niswonger, mind-reader, 2; good house. Katie Putnam 15; Two Colonels 24. Item: The managers tendered the use of the Opera House to the King's Daughters for their benefit.

FORT SMITH.—Grand Opera House (S. C. Hunt, manager): Georgia Minstrels 20 to S. R. O. up-stairs and good attendance down-stairs. In Old Kentucky 4, most excellent performance to crowded house. Affie Warner received several curtain calls. House dark 7-13. Silver Lining 14; Dazzler 15. Item: Ed. Clark, formerly stage-manager of the Auditorium, Eureka Springs, is now stage-carpet at the Grand, this city. James Rafferty, lion animal man with Kingling Brothers Circus, was attacked by the dog-fac monkey and very seriously injured at Independence, Kan. on the 1st. The injured man is being cared for at the hospital in Kansas City.

LITTLE ROCK.—Capital Theatre (George B. Nichols, manager): Darkest Russia to good business; Mexican Band to a fair house 4. Joe Cawthorn in A Fool for Luck to a big house 8.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): A local production of Phantasma drew largely 4-5. The regular season will be opened by Pauline Hall in Dorcas 11-12. Item: The Auditorium (Fred. A. Cooper, manager): After a week of darkness reopens with the Frawley co. in The Senator 7. Item: Duncan B. Harrison is here representing Pauline Hall. Manager Cooper, of the Burbank, benefited largely Sept. 29.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): The Frawley Stock co. in The Senator to fair-sized and highly-pleased audience 3, and have a good advance sale for 4-5. Item: Duncan B. Harrison in advance of Pauline Hall with S. 2.

RIVERSIDE.—Opera House: Pauline Hall Opera co. 3.

FRESNO.—Barton Opera House (R. G. Barton, manager): Frawley's All the Comforts of Home; fair business. Sam Shaw's co. 1-7. Pauline Hall 14. Stockwell co. 15-19.

OAKLAND.—MacDonough Theatre: Reopened after three weeks' darkness, with Pauline Hall and co. in Dorcas 30-2 to good business. A pretty opera with not a dull number or member in it. A Bloomer Night was given by the Reliance and Acme Wheelmen. Rose Coghlan and L. R. Stockwell and co. 7-9 in Magistrate and Masks and Faces. Henry Dixey with a co. of vaudeville players one night 14. A. M. Palmer's Trilby co. 21. Oakland Theatre (J. J. Collins, proprietor): Louis Imbush, manager: May Nannery and co. in Lend Me Five Shillings and Arabian Nights a week ending 6 to fair business. Miss Nannery made new business in Arabian Nights by appearing in a bloomer costume. The Fire Patrol is underlined.

STOCKTON.—Voskrite Theatre (Frank P. Adams, manager): Dark 7-14. Pauline Hall in Dorcas 15. Avon Theatre (James Lent, manager): The Elford Dramatic co. at popular prices to big business 1-4. Jessie Norton, a Stockton favorite, is with the co. and is receiving an ovation. Gracie Plaisied with Grover's Alcazar co. will follow for one week.

COLORADO.

LEADVILLE.—Weston Opera House (A. S. Weston, proprietor): Dark house week 22-29. Lyceum Theatre (S. Simpson, manager): Stock co. played Phoenix to fair business week 22-29.

PUEBLO.—Grand Opera House (S. N. Nye, manager): House dark week ending 5.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Pay Train 23. Item: Manager A. H. Murray, late manager of Kearney, Hastings and Holdrege Opera Houses in Nebraska and excursion agent of Salt Lake Beach, Salt Lake City, was a visitor in Grand Junction this week.

ASPEN.—Whitely Grand Opera House (J. J. Ryan, manager): Home talent in a minstrel show Sept. 20 to a \$400 house for the benefit of Athletic Club. The Silver Lining 9.

GREELEY.—Opera House (W. A. Heaton, manager): House dark week 7-12. The second series of the Rocky Mountain Lyceum course, with Col. J. P. Sanford as lecturer, 15.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Robert Mantell appeared before two audiences 3, 4 that more than made up in appreciation what they lacked in size. His bill was Monarchs and The Corsican Brothers. Girl Up to Date 6, 7 proved a farce of considerable merit. The White Rat 9, 9 a melodrama of metropolitan life, was well received. Old Glory 10; Zero 11; Joseph Jefferson 12. Foot Guard Hall (E. W. Sessions, manager): The Foot Guard Minstrels gave a performance 3 for which they deserve much credit. Their friends turned out en masse and every seat was occupied. Item: The Elks Grand Bazaar was formally opened at the First Regiment Armory 5, by Exalted Grand Ruler of the Order W. C. Myers of Philadelphia. Addresses were made by the Governor of the State, the mayor, all ex-mayors living in the city and other dignitaries. The bazaar is a success both artistically and pecuniarily. It will run two weeks, and up to date 10,000 people are visiting it daily. The electrical effects are the finest ever seen outside the Electrical Building at the World's Fair. Over 20,000 season tickets at one dollar a piece have been sold, and the daily receipts from the various acquisitions and booths average \$1,200. The lodge expended over \$12,000 before opening the doors. They will probably make a profit of 20,000. Aside from the electrical effects and beautiful scenery, a first-class vaudeville entertainment headed by Holcomb and Cushman is given nightly from the veranda of an old English road house, which is most ingeniously arranged in a mountain scene. In the mountain a fine military band discourses music between the acts. Arthur Moreland in stage-manager and, despite his great affliction, is jolly and affable to those who venture into the "green-room" of his temporary mountain home. A newspaper of twelve pages, the size of the metropolitan journals, is published at the bazaar daily, and has reached an edition of 12,000. It may cause some newspaper business-managers to blush to learn that the net profit from ads. for this two weeks' edition is over \$5,000.

NEW HAVEN.—Hyperion Theatre (G. B. Bunwell, manager): Cissy Fitzgerald with Frohman's co. in The Foundling did a big business 4, 5 and Cissy captured the town with her wink and kick. Robert Mantell opened here 7, when he presented The Marble Heart to a large audience. Edward Harrigan in Old Lavender 9; Sol Smith Russell in An Every Day Man 12. This popular theatre is now equipped throughout with electricity and the change is a great improvement. If Treasurer Peterson would dye his hair a shade or two darker he would easily pass for John Drew.

GRAND OPERA HOUSE (G. B. Bunwell, manager): Flynn and Sheridan's City Sports did a very nice business Sept. 20-2. Old Glory did a very satisfactory business. Arthur E. Moulton as Flip was very clever. Zero, a spectacular phantasm, is the attraction first half of present week 7-9. Fish and Quigg, Foster and Lewis, and the Monroe Sisters did their specialties with approbation, large house. The White Rat 10-12. Item: Manager Bunwell has had to increase the number of

matinees at the Grand to accommodate the patrons of this popular place of amusement, and they are now being given Tuesday, Wednesday, Friday and Saturday. The college now being open a large increase in business is noticeable at both houses. Advertising agent W. P. Fisher of the Grand and Hyperion has recovered from a recent attack of blood poisoning which came very near giving him a chance to paste his little bills on the Peary Gates, but I am pleased to state that he pulled through all right.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): Priscilla 4, 5, a dainty comic opera, by local professional and amateur talent directed by Charles McCoombe of Boston; a fashionable audience. Edward Harrigan 5 in old Lavender; big house. The White Rat 7; good. Old Glory 8 stirred the patriotism of the large audience. Robert Mantell in the Marble Heart 10; heartily applauded. Zero 12; Humanity 14; Jack Harkaway 16, 17; Renta-Sandley Bu-lesque 18, 19; Perry, the wonderful blind man 20; Girl I Left Behind Me 25; Hopkins' Trans-Atlantic Vaudeville 26. Item: The Auditorium (Parsons and Jennings, managers): The Howard Stock Dramatic co. Sept. 30-3; fair business. Harvey's Sins of the Night 7-9 drew well. Katie Rooney in The Derby Mascot had four big houses 10-12; very clever. The Tomlinson Stock co. is announced for 14-19. Land of the Living 21-23, and Lost in New York 24-26 complete the next week. Item: For the first time in many months a thoroughly satisfactory programme, made in book form, has appeared for the Park City Theatre. Treasurer Harry J. Stengle is responsible for the new venture.

NORWICH.—Broadway Theatre (Dodge and Harrison, managers): Old Glory pleased an enthusiastic and good-sized audience 1 by its patriotic sentiment. Scenery good and co. fair. Stetson's U. I. C. co. had a large house 4. This veteran still appeals to many people who do not ordinarily attend the theatre, and little Eva's ridiculous platitudes, Uncle Tom's sentiment and all the rest of the twaddle is hailed as the perfection of emotional acting. James Connor Roach in Rory of the Hill 12; Edward Harrigan in Old Lavender next. Bred Opera House (Ira L. Jackson, manager): May Russell Burlesque co. opened a two nights' engagement to good business 8.

STANFORD.—Town Hall (F. M. Briggs, manager): Edward Harrigan in Old Lavender gave an excellent performance to a crowded house 8. Dr. Bill 15; G. A. R. Fair 16-19; Marie Hubert in The Web 21.

NEW BRITAIN.—Runwin Lyceum (Gilbert and Lynch, managers): Only one attraction last week: William A. Brady's co. in Old Glory; good co. and fair house. Mantell in Corsican Brothers 9; Harrigan in Old Lavender 12. Opera House (A. L. Bishop, manager): Howarth's co. 7; three nights to good business. Hands Across the Sea 10.

WATERBURY.—Jacobs Opera House (Jean Jacques, manager): Cosgrove and Grant's Old World Vaudeville co. closed a successful week's engagement 5. Robert Mantell 8. In the Husband played a fair-sized audience. The production of E. P. Ball, assistant manager, by a good-sized audience. Zero 10; Edward Harrigan 11; A Thoroughbred 12; Pierson's co. in repertoire week of 14.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): Hands Across the Sea 7; fair business.

WINSTED.—Opera House (J. E. Spaulding, manager): The Midnight Flood 9; fair-sized audience; scenery very good. Thoroughbred 18; Lost in New York 21; Dr. Bill 25.

SOUTH NORWALK.—Hoyt's Opera House (L. M. Hoyt, manager): Edward Harrigan in Old Lavender 7; good house and good performance. Robert Mantell 12; Bulbs Comedy co. week of 14-19.

ROCKVILLE.—Henry Theatre (Murphy, Wend- biser and Fitton, managers): Fabio Romio 9; good house. Brooklyn Handicap 17; Little Tric 21. Opera House (J. H. Freese, manager): The Mid- night Flood 10; fair business. Bulb Comedy co. 21-24; Hoyt's A Trip to Chinatown Nov. 5.

PUTNAM.—Union Opera House (George E. Shaw, manager): A. M. Pearson's White Squadron 10; well-pleased audience.

FLORIDA.

KEY WEST.—San Carlos Opera House (J. Charles Hall, manager): A banquet given by the Revolutionary leaders given Sept. 25 was quite an elite affair. On 26 an entertainment, consisting of scientific fencing, sleight-of-hand, etc., for the benefit of a number of patriotic Cubans who are going to join the Insurrectionists in Cuba, so it is reported. A sunflower entertainment will be held there 30, given by the "Merry Workers," a juvenile society. Several attractions are booked for the coming season. E. P. Ball, assistant manager of the above house, is now in New York in the interest of the house. Odd Fellows' Opera House (Arnold, manager): House dark for several months. Item: The auditorium scheme is progressing rapidly. Manager Ball will leave for Cuba shortly to procure a Spanish specialty co., which he intends to take through Florida and Georgia.

JACKSONVILLE.—Park Opera House (J. D. Bur-bridge, manager): Trilby, presented by A. M. Palmer's co. under the direction of W. A. Brady, was excellently well rendered 2 to a crowded house. Entire co. above the average. The Dazzler 3 drew a fair house. A Fatted Calf 11; Edie Ellard 14.

TAMPA.—Casino (W. D. Lewis, manager): Heather Bell; or, The Enchanted Maid, under the management of Prof. Davenport Kerrison, local talent. Given for the benefit of the Emergency Hospital. The house was crowded to its capacity. Performance entirely satisfactory.

PENSACOLA.—Opera House (J. M. Coe, manager): M. G. Field's Minstrels 3; business fine. The Bald- win's 4-6 to big business. Trilby (Palmer's) 10.

GEORGIA.

SAVANNAH.—Theatre (J. C. Shaw, manager): Span of Life 4, 5 to small house. Louis James 7, 8, well supported by Alma Kruger, Guy Lindsey and Mrs. Harris, as Virginius and Othello, to fair business. The most finished and artistic performances seen on local stage. Item: Box office presided over this year by Mr. W. P. Holt, who gives entire satisfaction to management and public. Mr. Wise, of Greenwall, Wise and Co., paid city visit past week. Well pleased with new house.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): A. M. Palmer's co., under the management of W. A. Brady, will present Trilby, matinee and evening 5 to rather small but delighted audience. Co. deserving better business. Louis James in Virginius 9.

COLUMBUS.—Springer's Opera House (C. P. Springer, manager): Trilby came 7 to a large and well-pleased audience. Item: On account of illness, Mr. M. G. Fields did not play in Monday nights performance in this city, but the performance was enjoyed by a large audience.

ROME.—Nevin's Opera House (James R. Nevin, manager): Ragas pleased small houses with his illustrated Lectures 1; Peck's Bad Boy 21.

ATHENS.—New Opera House (H. J. Rowe, manager): Peck's Bad Boy 8; good; all delighted with Lizzie Gorman's work. Span of Life 9; show fair. Bob and Alf Taylor 12; Spider and Fly 14; Joe Ott 18.

IDAHO.

BOISE CITY.—Columbian Theatre (J. H. Pinney, manager): The Pringle-May co. closed three weeks' engagement Sept. 28; fair business. Pay Train 12; Fast Mail 21-Nov. 1.

POCATELLO.—Opera House (M. O'Malley, manager): The season opens with The Pay Train 14. Item: Mr. O'Malley, the new manager (one of the Opera House's directors), is favorably known in the profession and visiting co. will be assured of professional treatment. The railroad shops are running on full time and everything points to a prosperous season.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlain, Bayhdt and Co., managers): The Hustler 3; good business. Gladys Wallis in New Fanchon 5; excellent performance to a fair house. Bonnie Scotland 10; good business. Item: The name of the new house in course of construction has been changed from Comedy Theatre to the Auditorium. Manager L. H. Wiley expects to open about Nov. 1. He reports a large list of attractions, such as Alabama, Bill Nye and Poole, Howard Atkinson specialties, at moderate prices.

PANA.—Grand Opera House (Lou Roley, manager): The new Grand Opera House was opened on 4 with Shenandoah to fair business.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): In Old Kentucky drew a good house 2, and was well received. Affie Warner

MISS ADA REHAN

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NOW ON TOUR.

Week of Oct. 14, Albaugh's New Theatre, Washington.

Week of Oct. 21, Chestnut Street Opera House, Philadelphia.

Week of Nov. 25, return to Daly's Theatre, New York, for the season.

Week of Oct. 28, Hollis Street Theatre, Boston.

Week of Nov. 4, Academy of Music, Montreal.

Week of Nov. 11, Princess Theatre, Toronto.

Week of Nov. 18, Montauk Theatre, Brooklyn.

as Mudge, and Thomas Wier as the Colonel—both made hits, as did the Pickaninny Band. Bonnie Scotland drew well 6. The production is very elaborate, and the beautiful scenery and effects were much admired. The songs "Highland Heather," "King of Glen and Crag" and "Come Under my Plaidie" were received with hearty echoes. Charles A. Gardiner in the Prize Winner 13; Tornado 20; A Green Goods Man 27. Item: The Almanac cancelled 9 without giving reasons for so doing. V. H. Wetting, the popular chief usher at McCasland's, has severed his connection with that house, and is now connected with Col. Pope's Oriental Theatre, St. Louis.

STERLING.—Academy of Music (Fred Hempstead, manager): The Haymaker, headed by The Brother Ratt 5; packed houses and pleased everybody.

OTTAWA.—Sherwood's Opera House (F. A. Sherwood, manager): Murray and Mack in Finnegan's Ball 5; gave excellent satisfaction to packed house. Humm Hearts 7, to medium business. Senator O'Grady 14.

DANVILLE.—Grand Opera House (A. W. Heasley, manager): Helen Mora 20. The two Johns 3, both to light business; both companies gave excellent satisfaction. Item: La Pearl's Circus, after a successful season, has gone into winter quarters here, and about Nov. 1 Mr. La Pearl will open a winter circus in this city.

PEKIN.—Turner Opera House (Phil Becker, manager): J. C. Stewart's Two Johns co. 1; large audience. Gordon and Gilbey co. 2; week; with large orchestra in repertoire, opening with Cupid's Cliffs.

JACKSONVILLE.—Grand Opera House (Tindall Brown and Co., managers): Charles H. Hopper in The Vale of Avoca; very good performance to a poor house. Spooner Comedy co. in The Buckeye and Becky Bliss to large and well-pleased houses 4, 5; Shenandoah 17; The Derby Winner 20.

FREEPORT.—Germania Opera House: The Germania Society will hold a fair 9.

MATTOON.—Doli Opera House (Charles Hogue, manager): The Almanac, Sept. 30; good business. Eddie Foy 9.

DIXON.—Opera House (F. A. Truman, manager): Clara Schumann's Ladies Orchestra gave one of the best concerts we ever had to a very poor house 2; Si Plunkard 8.

SHELBYVILLE.—Opera House (C. L. Wager, manager): Stewart's Two Johns co.; fair house 2. Item: The new Grand Opera House at Pana, just completed, was opened by Gustave Frohman's Shenandoah the 4th inst.

MOULNE.—Auditorium Opera House (Woodward and Cumpson, managers): Charles A. Gardener 2, pleased a large audience. A Cracker Jack 3; good business; Lillian Davis in Cleopatra.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Thrilly 1 to an 800 house. Charles A. Gardener 3, and Gladys Wallis 5, to fair business. Cotton King 11; Max Bendix Concert 12; Charley's Aunt 14; Eddy Foy co. 15; Barlow Brothers Minstrels 18; A. V. Pearson Stock co. 21-25.

PRINCETON.—Apollo Opera House (C. G. Cushing, manager): The Bells, by home talent; good house and satisfactory performance; H. J. Russell as Father Walters was good. Si Plunkard 10; John J. Ingalls 18, under the auspices of the Woman's Club.

BLOOMINGTON.—New Grand (C. E. Petty, manager): Charley's Aunt gave a satisfactory performance 2 to a good-sized audience. The Hustler drew fairly well up-stairs 4; poor show. A. V. Pierson's comb. opened a week's engagement 7 to good business. Cotton King 10; Old Homestead 17; Julia Marlowe 23; Darkest Russia 25; Crawford's Minstrels 28.

DECATUR.—Grand Opera House (F. W. Heines, manager): In Old Kentucky 1; full house. Helene Mora in A Modern Mephistopheles 2; well-pleased audience. Roland Reed 8; De Wolf Hopper 12; The Cotton King 15. Item: Cool weather has come and given promise of better attendance.

STREATOR.—Plum Opera House (J. E. Williams, manager): A. V. Pearson's Stock co. in repertoire, week ending 5, to good business.

MONMOUTH.—Pattre Opera House (Webster and Perley, managers): A Cracker Jack 2; good house; audience pleased with the performance. The Prize Winner 5; fair audience. Charles A. Gardiner continues a favorite. The Tyrolean Quartette received liberal applause. Charley's Aunt 11; Barlow Brothers Minstrels 17; Americans Abroad 25.

ELGIN.—Du Bois Opera House: Julia Marlowe Taber 4 and a very strong co. played Romeo and Juliet to S. R. O. at advanced prices; it was easily the social event of the season. Cleveland's United Minstrels 5 to a big house at advanced prices. His troupe of Arabs and Japs, with their marvels of strength and jugglery, were the features of the evening. Punch Robertson and a good company at popular prices, opened to S. R. O. for a week.

SPRINGFIELD.—Chatterton Opera House (R. I. Chatterton, manager): The Hustler drew a top heavy house 3. Charley's Aunt 5 to large and well-pleased audience.

AURORA.—Opera House (J. H. Plain, treasurer): Julia Marlowe Taber and Robert Taber presented Romeo and Juliet to a large and select audience 3.

QUINCY.—Empire Theatre (Chamberlain, Bayhdt and Co., managers): The Hustler 1 gave good satisfaction. A Modern Mephisto 3; fair house. Helene Mira delighted the audience with her excellent baritone voice, and received much applause. The Wife 5 was well patronized. Roland Reed in The Politician 7 to a large and fashionable audience. Roland Reed is a great favorite with Quincy theatregoers, and well deserved the accolades which, as usual, were bestowed upon him and his excellent company. The Cotton King 10; Charley's Aunt 12.

ROCKFORD.—Opera House (C. C. Jones, manager): Cleveland Minstrels gave a fine street parade, and pleased a good house 4. Conroy and Fox in O'Flarity's Vacation; fair house 5. J. C. Lewis Si Plunkard to a small house 7. The Dazzler 14; Fair Virginia 15; Alhambra Vaudeville 19; Julia Marlowe Taber 21.

CLINTON.—New Opera House (John B. Arthur, manager): Spooner Comedy co. 7-9 to good business; Cecil Spooner has made herself a favorite.

ENGLEWOOD.—Marlowe Theatre (R. T. Timmetman, manager): Dark 6-12. Loudin's Original Fisk Jubilee Singers 19. New Linden Theatre (Frank E. Baker, manager): Clint G. Ford 6-9; An American Hero; fair business. Same co. will play True Irish Heart 10-12. Laura Lorrain Gaden in Trisley's Fortune 13-19.

PONTIAC.—Folke's Opera House (R. Folke, manager): Two Johns Sept. 27; Si Plunkard Oct. 3; A Cracker Jack 6; all to good business. Senator O'Grady 16.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): A Pair of Kids was presented to good business last night of 5. Henry Winchell as Jiles But- son fully sustained his reputation as a comedian, but aside from this very clever actor, little can be said in favor of the co., although some of the specialties were well received. Irene Hernandez won recognition for her clever dancing. Two Colonels 18; Pawn Ticket 20, 10; Si Perkins 19; Gladys Wallis in The New Fanchon 23. Item: In my letter of Sept. 21 I stated that Amy Lee in Pawn Ticket 210 was underlined. This

was an error, and Miss Lee wishes it stated that she is in no wise connected with that co., but is a joint star with Frank Doane in Miss Harum Scrum.—John B. Pro, manager of A Pair of Kids, was married at Danville, Ky., on 4th. Gertrude Potter, also a member of that co.—Marville, the magician, who has been here for several weeks past, has so far regained his health as to be able to resume his duties.—Ed. Basse, manager of Sadie Hanson co., spent 3 here visiting his wife, Maude Basse, who is a member of A Pair of Kids co. New Albany Lodge of Elks 270 will give a social session 18, it being the anniversary of that organization.

WASHINGTON.—Opera House (Horral Brothers, managers): A Clean Sweep, booked for 9, failed to appear. Baldwin-Melville repertoire co., four nights, commencing 9.

MUNCIE.—Wysor Grand Opera House (H. R. Wysor, manager): Rive and Barton's Rose Hill English Folly co. 1 to fair house with good performance. A Pair of Kids 2 to very good house.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Rice and Barton's Rose Hill co. 4 to good business. Zero 17.

ROCKVILLE.—Opera House (D. Stouss and W. White, managers): A Clean Sweep did not come, cause not known here. Barlow Brothers' Minstrels were booked for 9, but canceled.

FRANKFORT.—Columbia Theatre (Aughee and Benefield, managers): The formal opening occurred on 4 with Charles Hopper in Vale of Avoca, which pleased a large audience. The theatre was handsomely decorated and souvenir programmes were given to the ladies. The season promises to be the best known to Columbia patrons since the initial year, 1893. Barlow Brothers' Mammoth Minstrels 7; good business. The performance was well received; The Burglar 18; Primrose and West's Minstrels 21.

MICHIGAN CITY.—Armory Opera House (E. F. Bailey, manager): Edith Ellis in Pawn Ticket 210 to splendid business 7. Jessie Mae Hall in repertoire 14. Item: Phil E. Collins, musical director, late of the Two Old Crows, has joined Pawn Ticket 210.

KENDALLVILLE.—Spencer Opera House (A. M. Boyer, proprietor): Jessie Mae Hall closed week of Sept. 30 to the largest week's business done here for three years. Excellent co., and delighted audiences. W. S. Cleveland's Minstrels 9.

NEW HARMONY.—Thrall's Opera House (Al. Gilbert, manager): House dark 1-5. Item: This month it is expected that Dr. Murphy's late purchase of pictures will arrive for the art gallery. In recognition of the gift the Women's Library Club will take pleasure, when the gallery is in readiness, in opening it to the public on several consecutive dates. At the same time the Museum will be devoted to a loan collection of pictures curios and valuables, which will be exhibited free of charge.—Misses Emma Wolfe and Etta Bennett will give an entertainment at Thrall's Opera House 26. Some of our best local talent will take part, and the enterprise is an assured success.—The Ideal Comedy Specialty co. gave a performance Sept. 24 at the Opera House to a small house.—Our old friend Harry Robinson, of The Fast Mail, writes us from Coshocton, O., that our folks are all well and the co. is doing a fine business.

PORTLAND.—Auditorium (A. D. Ufilter, manager): Barlow Brothers' Minstrels 1; large but disappointed audience. Flag of Truce 16; Coon Hollow 20.

FORT WAYNE.—Masonic Temple (Strouder and Smith, managers): Shenandoah to good business 1. Plays and Players 8; good house. Sphinx 23; Clara Morris 25; Pawn Ticket 210, 26.

RICHMOND.—Phillips' Opera House (J. H. Dobbin, manager): Anna Eva Fay 3-5; fair business. Tim Murphy in A Texas Steer 8; large business. Ninth Regiment Band of New York 11.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Columbia Opera co. in Said Pasha 1 gave an excellent entertainment to fair business. The Hustler 9 pleased a large audience. Pawn Ticket 210, 10; A Bowery Girl 15; Frohman's co. in Sowing the Wind 16; Minnie Madden Fiske 22; Clara Morris 26; Gas Hill's Novelists 31; Otis Skinner Nov. 1.

EVANSVILLE.—Grand (King Cobbs, manager): The Old Homestead drew a full house 3. Eddie Foy in Little Robinson Crusoe to a splendid house 7. Gladys Wallis in The New Fanchon 9. Emily Bancker in Our Plots 11. Pawn Ticket 210, 11. Darkest Russia 21. Clay Clement 23. People's (T. J. Groves, manager): War 4 and Vokes in A Run on the Bank 6 had to turn people away. The play was heartily enjoyed by all. Bonnie Scotland 13. Springer and Welby's Black Crook 16. Grimes' Cellar Door 20.

GOSHEN.—New Opera House (Frank Irwin, manager): This new house will open with the Gilbert Opera co. 21. The opera in which they appear is no yet announced.

LA FAYETTE.—Grand Opera House (George Seeger, Jr., manager): O'Flarity's Vacation 3; fair business. A Texas Steer 9; Bowery Girl 12.

CRAWFORDSVILLE.—Music Hall (M. Townsley and James B. Thomas, managers): Charles H. Hopper in The Vale of Avoca 3; good business. Mr. Hopper's singing pleased immensely. Barlow's Minstrels 9.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): Barlow Brothers' Minstrels 3; large audience. Zella, the contortionist, and Young, the club-swinging, deserve special mention. Loudin's Fisk Jubilee Singers, under auspices of the Christian Church, entertained a good house 4. Horace Mitchell in The Flag of Truce, with an excellent co., gave universal satisfaction to largest house of the season 5.

TERRE HAUTE.—Naylor's Opera House: House dark until 10. Item: J. B. Dickson, resident manager of Naylor's, has gone to Anderson, Ind., to make the preparatory arrangements for opening the new Opera House there, which has been leased by George A. and W. C. Dickson, of

he received; Lillian Lewis 18; On the Bowery 16; Robinson Crusoe 18, 19. —GRAND OPERA HOUSE (William Foster, manager): A Turkish Bath came to light business 12; performance only fair. The Dunbar Opera Co. booked for 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Gladys Wallis made her second appearance here as a star in the new production and was well received by a large and fashionable audience. William Gillette drew a good house in *Too Much Johnson*. The John Stapleton co. presented *The Wife*. They are an excellent organization and are likely to play a return engagement soon, in which event they should pack the house. The Cotton King 4 suffered by reason of the strong attractions immediately preceding it. On the Bowery 17; Jolly Old Chums 18. —ITEMS: Manager Henderson has leased a tract of ground just north of his theatre, where he has built a magnificent conservatory, which is situated greatly by his patrons and is visiting players. It is easily reached from the dressing rooms and dress circle. Ex-Manager F. A. Simmons of Minneapolis, was in town 5. While here he disposed of his remaining one-fourth interest in *Green's* to Mr. Henderson.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Barhydt and Co., managers): The Hustler 2 drew a fairly good house; a breezy performance, which the audience enjoyed greatly. The specialties of Gus Mill's, Charles A. Lott and John F. Tierney were received with marked favor. The John Stapleton co. in *Americans Abroad*; large and fashionable audience, who were thoroughly delighted. Nellie Strickland as the Baroness gave one of the strongest impersonations seen here this season. Berenice Wheeler was effective as the heroine. Mabel Strickland was captivating as Jessie, and Paul Gilmour as the hero was manly and dignified. The cast throughout was exceptionally strong. Uncle Josh Spruceby 5 got a big house, with a tendency to top heaviness; performance good of its kind. Cotton King 9 moderately good business; splendid co. and fine performance. Charles's Aunt 10; Derby Winner 12. —ITEMS: Manager Barhydt, of Peoria, has been in charge of the Grand while Mr. Chamberlain was away visiting the cities of his Iowa-Illinois circuit.

DUQUETTE.—GRAND OPERA HOUSE (William T. Roghi, manager): Trilby, by A. M. Palmer's excellent co., to a large and well-pleased audience 1. W. S. Cleveland's Double Minstrels to a large audience 3. Leotis, the famous elocutionist, of Philadelphia, appeared under the auspices of the Independent Order of Foresters 4 to a very small house, but was deserving of a better one. —ITEMS: The Dunbar Comic Opera co., which was billed at the Grand for last evening, disbanded at Des Moines 3 and consequently did not appear here. Bert Shepard, Lew Benedict and the quartette left Cleveland's Minstrels here and returned to Chicago 5. Frederick Carberry is here at his old home for a few days.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Cleveland's Minstrels 2 crowded house. The Clara Schumann Ladies' Orchestra 5 was an agreeable surprise and delighted the audience with one of the best concerts ever given here. The Wife 8 to good business; good performance and the favorites of last season were heartily received. Berenice Wheeler is a great favorite here. —ITEMS: Miss Reynolds, of this city, in with the Schumann Ladies' Orchestra. John Stapleton played Silas Truman in *The Wife* (on an emergency) in his usual finished manner.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Leindecker, manager): The Gordon and Gibney co. played week of Sept. 30 to crowded 1 houses; co. good. The Haymakers 10; Colonel Griger, G. A. R. Fair, 11; Uncle Josh Spruceby 12; U. T. C. 16.

BOONE.—PRINCE OPERA HOUSE (J. J. Kirby, manager): Blind Boone 5; light house. Salters and Martin's U. T. C. 2; Midnight Watch 10; Lillian Lewis 14.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Cecil Pooner packed the house Sept. 30-1 and returned 3. Finnigan's Ball 2; big house. Charles A. Gardner in *The Prize Winner* 4; good business. Marie Sanger Burlesque co. 10.

DECATUR.—GRAND OPERA HOUSE (C. J. Weiner, manager): The Old Homestead 18; Alabama 20. —ITEMS: Manager Fuller, of the new Albert Lea Opera House, hopes to open his new theatre some time in November. —There is quite a little talk of a lodge of Elks being started in this city. —The Decatur Club, in the Opera House building, entertained a number of Chicagoans the other day.

SIoux CITY.—PRINCE GRAND (A. Beall, manager): On the Bowery 1; fair business. Cotton King 2; light house. Caroline Nickel Hoyt 7; large audience.

FORT MADISON.—ERINGER GRAND (C. H. Salisbury, manager): Billy Gaudin's Minstrels Sept. 30; fair business; Murray and Mack in Finnigan's Ball 3; good business. Derby Winner 14.

MARSHALLTOWN.—ODON THEATRE (I. C. Speers, manager): The Wife played a good house Sept. 30; excellent performance. The Cotton King 4 to light audience; general satisfaction.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE (Elliot Alton, manager): Fowler Dramatic co. in an engagement for two weeks to fair-sized houses. —ITEMS: Manager Alton has spared no pains in procuring good food and plenty of them, and the indications are that the season will be quite profitable. The Opera House is being fitted with steam heat and all modern conveniences that will in any way add to the comfort of the patrons.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): U. T. C. 2 to good house. John Stapleton co. 3 to crowded house. Lillian Lewis in *Cleopatra* 11.

CRESTON.—OPERA HOUSE (J. H. Pratt, manager): A Turkish Bath 3; big business. John D'Orrmond opened the week of 7 to S. R. O. Lillian Lewis 18; Charles Gardner 20; Muldoon's Wedding Nov. 13.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Ruskin, manager): Van Dyke and Eston are playing to packed houses this week at popular prices. Midnight Watch 14; Marie Sanger 18; Mattie Vickers 21.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager): O. T. Crawford, local manager: On the Bowery 1; light business. Some very pretty scenery and gave our local Dr. Parkhurst an excellent idea of the sunny side of life; the audience well pleased. The Tornado 4 drew a fairly good audience. Alabama 8; Globe Trotter 9; Com Hollow 12. —ITEMS: The weather has settled down to the ideal, crops are beginning to move, the local railroads are hiring extra men, and business theoretically is showing improvement. I expect in my next letter to be able to chronicle two houses of 1000 or better each.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erish, manager): Mattie Vickers in *Jacquine*; 4; fair house. The Tornado drew a good audience 3. The Defaulter 20. —ITEMS: Manager Erish has renewed his lease of the Davidson for a term of years. This will be welcome news to our theatregoers, as since Mr. Erish has taken charge of the house he has furnished us with a better class of attractions than we have ever before enjoyed. Traveling managers need have no fear of pirates playing this house under his management, as Mr. Erish's well-known policy of "no pirates need apply" is still in force.

PARSONS.—EDWARD'S OPERA HOUSE (Johnson and Steele, managers): Mattie Vickers played to a good house Sept. 28. Beach and Bowers' Minstrels 2; Tornado 7; Side-Track 16.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Crawford, manager): St. Ve Brodie in *On the Bowery* 5; good business. William Hoyt in *The Globe Trotter* 6.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Alabama was presented by Clement Bainbridge's excellent co. 2 to a small but appreciative audience. Side-Track 7; Charles Gardner 18.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. L. Martling, manager): Alabama (Clement Bainbridge's) 3-5 and Saturday matinee; good performance to good business. Sam T. Jack's Extravaganza co. 16; Side-Track 17.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitley, manager): Opera House dark week of Sept. 31. Ye men of the Guard, by home talent 10, 11.

COFFEYVILLE.—PERKINS' OPERA HOUSE (Luther Perkins, manager): Beach and Bowers' Minstrels 1 to a good house. Beach and Bowers say they have had a good business thus far this season. Side-Track (Jule Walters) 5 to a fair house.

GIRARD.—HARTNER'S OPERA HOUSE (H. E. Hartner, manager): Side-Track, by Jule Walters, 3; packed house; everybody well pleased.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Dick Sutton's Texas co. Sept. 28; good performance; fair audience. Jule Walters' co. in Side-Track 8.

WELLINGTON.—WOODS' OPERA HOUSE (Ann M. Black, manager): A Fatted Calf played a fair-sized house 4. Side-Track 16; Beach and Bowers' Minstrels 18.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): A Fatted Calf 5; good business; general satisfaction.

PITTSBURG.—OPERA HOUSE (McKim and Lane, managers): A Fatted Calf 1; fair performance to a poor house. Jule Walters in Side-Track delighted a packed house 2. The Tornado 8; Our Dorothy co. 14-19; Defaulter 20; Grimes' Cellar Door 30.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Edolie Foy 2 in Little Robinson Crusoe; excellent performance; large and well pleased audience. Bessie Strauss Concert 3; good business.

PAUCAR.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Denman Thompson's Old Homestead 4; large audience. Beasley's Colored Minstrels 7; Emily Banker 9.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager): Pair of Kids, H. Winchell as Jiles Button; ordinary show to fair house 4. Si Perkins 24; Peck's Bad Boy 29.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): American Vaudeville co. 7; light business. Two Colonels 11; Georgia Minstrels 20; Hermann 29.

ASHLAND.—THE ASHLAND (B. F. Ellsberty, manager): A Breezy Time 4; fair business. The Scout 8 played a good-sized audience.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Emily Banker in Our Flat 12; The Westerner 18; White Slave 26. —ARENA: Cooper and Co.'s Circus 30-3; good business.

WINCHESTER.—OPERA HOUSE (Walker Baughman, manager): Pair of Kids 2; good business. Tennessee's Partner 3; light house. Abram Vandeville co. 14; Duncan Clark's Female Minstrels were booked here 10 but Baughman cancelled them.

LOUISIANA.

MONROE.—OPERA HOUSE (C. T. Madison, manager): Charles H. Vale's Devil's Auction to a full house 3. The staging was very fine, the scenery perfect, and costumes completed. A Green Goods Man 8. —ITEMS: It has been reported the new opera house will be christened Madison Opera House in acknowledgement of the success attained by its present manager in building and equipping the same.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): D. V. A. Auction 4, 5; to good houses. Field's Minstrels 29; Trilby 30; Spider and Fly Opera co. 31.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): Kate Clanton in *The Two Orphans* 5; good business. Sawtelle Dramatic co. 7-19 in repertoire. —CITY HALL (George E. Lothrop, manager): Colonel Robert G. Ingersoll on "Which Way?" 9; large audience. Peter F. Dailey in *The Night Clerk* 7 played a fair house. A Fair Rebel 11, 12; Salvini Nov. 4; She Couldn't Marry Three 11. —ITEMS: Two thousand tickets were sold for the Melba concert, and the receipts were \$933.50. After paying all expenses Manager Ellis made about \$600. The cash receipts broke any previous record in the State. The scenery used in the third act of *The Night Clerk* 7 was the finest seen here in many years. —Barley McCullum, manager of Peak's Island Summer Theatre, is managing the Boston Grand Opera House this season.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Kate Clanton in *The Two Orphans* 3; good business. Edward E. Nickerson's Comedy co. 7-12.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Sowing the Wind, under the management of Charles Frohman, 2; best house of the season.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Kate Clanton in *The Two Orphans* 2; good house and well-pleased audience. Trip to Chinatown 9.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Several members of the Ada Gray co., which stranded in this city after poor business 24, were tendered a benefit by the attaches of the Opera House 9, when a miscellaneous programme was given.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetterer, manager): The Fast Mail 5; The Stowaway 7; both played to small audiences. Mabel Paige 14-19.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan, manager): The Frothing Dramatic Club gave a very creditable performance of *The Shamrock* and *Rose* 5 to a crowded house.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): The Stowaway gave a fair performance to poor business 9.

FROSTBURG.—(RAVENSCROFT'S OPERA HOUSE (J. T. Ravenscroft, manager): Henry Melhotte in *The Struggle of Life*; 9; excellent performance very good. O'Hooligan's Maquerade, underlined. —ITEMS: George E. Hunt, last season with Cleveland's Minstrels, is with Henry Melhotte.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Le Noir, manager): A Ride for Life, with Atkins Lawrence in the co., was presented at two performances 2, 4. Truss' Wang co. 5 with matinee; well filled and much-pleased houses. Albert Hart as Wang and Frank Carter as Puck are sterling fun-makers, and the co. throughout is very well chosen. Lewis Morrison in Faust 7, and Yorick's Love 8; large house for Faust, but Yorick's Love did not draw well, though a fine performance, comparing very favorably with Lawrence Barrett's. It also gives two members of his co., White Whittlesey and Edmund Elton, opportunity to show their ability. Vale's Twelve Temptations 9; good house. The Elites' clever boxing bouts made a great hit, and was redoubled, but they wouldn't respond. Matthew Smith's juggling was another strong feature. Sol Smith Russell in *The Rivals* 13; Duff Opera co. in *Leonardo* 14; Joseph Hart in *A Gay Old Boy* 16; Charles's Aunt 18; Edward Harrigan 19.

—ITEMS: Springfield has four daily papers and several weeklies, but a man came to the box-office on Yorick's Love night and asked for a ticket, as he had never seen Lawrence Barrett act in that play, and would like to seize this opportunity. After Mr. Le Noir had sold him his ticket he broke it to him that Barrett was dead, but Yorick would be played on that night. —Mrs. Alexander Salvini is the guest of Mr. and Mrs. George M. Hendee of Hotel Worthy. —A plug in the 32-00-lb. locomotive in *A Ride for Life* came out and sand flooded the stage with hot water. The villain saved himself by making a dash of a couple of packages of cigarettes, while the host left over from the rescue scene of Jack Harkaway saved the heroine. Meanwhile the orchestra played malaria music.

LOWELL.—OPERA HOUSE (Fav Brothers and Hooford, managers): Aubrey Mithrath's *The Great Brooklyn Handicap* 2; light business. The co. was pleasing, but were handicapped by poor scenery, etc. Special Delivery by the John J. Coleman co. gave satisfaction to small houses 3 and matinee. The Charles Frohman co. in *Sowing the Wind* gave their usual excellent performance to large, appreciative audiences in 4 and matinee. J. H. Gilmour, Mary Hampton and Thomas Whiffen were the favorites as heretofore. A return date of Jack Harkaway 6 by the J. B. Sparrow forces delighted a fair audience. The piece is full of lively action, and is improving with age. Peter Dailey in *The Night Clerk* was the attraction for anniversary night 9. A S. R. O. house was kept in continual laughter by this clever co. Minerva Dorr in *Niobe* 10; Kate Clanton in *The Two Orphans* 11, 12; The Cotton King 17-19. —MUSIC HALL (W. H. Boddy, manager): J. E. Brennan as Tim the Tinker proved a drawing card for good business 33; the singing and dancing were good, and liberally applauded. Agnes Wallace Villa in *The World Against Her* drew large audiences 7-9. It is well played by a competent co. Max Smith Robbins in *Little Tricix* 10-12; Hi Henry's Minstrels 11, 15. —ITEMS: The Opera House observed its sixth anniversary 9. It was prettily decorated with potted plants, trailing vines and flowers. The women were presented with brooch-pins as souvenirs of the occasion.

LYNN.—THEATRE (Dodge and Harrison, managers): The Derby Mascot, in which dainty little Katie Rooney is featured, played to good business 4. Girl Wanted 4; light business. The Girl I Left Behind Me 8; good business. James C. Roach, supported by a capable co., presented *Rory of the Hill* 7 to a fair-sized audience. The piece is a pleasing manner. Sowing the Wind was greeted by a large audience 6. J. H. Gilmour, Thomas Whiffen and Mary Hampton appeared in original roles, and added to their success of last season here. The Two Orphans 9; fair business. Jack Harkaway 10; Peter F. Dailey in *The Night Clerk* 12. Waite Comedy co. in repertoire opens its annual engagement at this house 14. —MUSIC HALL: Mora, supported by Fred. Williams' Birds of a Feather, opened a week's engagement 7. Rhody, Pogy's Ferry, and Life, are among the pieces that will be presented. Owing to strong counter attractions the business was only fair. —ITEMS: Frank Kithholz, representing Hyde and Behman, New York, was present at Lynn Theatre during the engagement of *The Girl I Left Behind Me*, and complimented the local management on the manner in which they utilized the house scenery in this production.

SOUTH FRAMINGHAM.—(ELWOOD OPERA HOUSE (W. H. Trowbridge, manager): A Thoroughbred 4; good; light business. Colonel Robert G. Ingersoll 5; business fair. The Engineer 9; Harvest supper and entertainment of the Episcopal Mission 11; Hi Henry's Minstrels 12; The Mystic Midgets by local talent 15, 16.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Thomas E. Shea 3-5; packed houses. In Richelieu Mr. Shea was called before the curtain three times. *Rory of the Hill*

Contented Woman 9; Mexico 10; Conroy and Fox 12.
—THE PUNKER (F. C. Zehring, manager): Sam T. Jack's co. gave a good specialty performance 4, and matinee 5 to fair business. A Turkish Bath 12.

WAYNE.—OPERA HOUSE (Colonel James Britton, manager): Complimentary benefit to Otto Vogel, a young musician, 3; good house. Hayward's Celebrities 4-7.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, proprietor): Leavitt's All Stars 2, 3 to good business. Extra performance 4.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Colonel Robert G. Ingersoll 7 failed to draw heavy. Peter F. Dailey in The Night Clerk 8 did well. Sewing the Wind drew well 4. Jack Harlowe 11; Fabio Roman 12; Henry's Minstrels 13, 17.
GORMAN'S THEATRE (Charles J. Gorman, manager): The French Pully Burlesque co. 7-9 filled the house nightly to the doors. Chief among the favorites were Eddie O'Dell, who was warmly applauded, as was also Ward and Bradburn. Sketch artists. Annie Walman proved to have a very acceptable voice. Campbell and O'Brien and Scanlan and Stevens concluded the olio. The performance concluded with a laughable burlesque entitled The Merry Wives of Windsor. The World Against Her 10-12; good advance sale.

NASHUA.—THEATRE (A. H. Davis, manager): Brooklyn Handicap played to fair receipts 4. Rice's Comedians opened a week's engagement to a good house 7-12.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Thoroughbred 1; good house. The Cotton King 7; good house.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): A Fair R-bel to a poor house 4. The Great Brooklyn Handicap was presented by a good co. to a light house 8. Nibbe 12; Rice's Comedy co. 14-19.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Daughters of Eve, in which Marie Wainwright assumes a dual role, began a week's engagement 7. The co. was a very strong one, including Katie Russell, Barton Hill and Natonic Hartwell. Princess Bonnie 14-19; Nellie McHenry 21-25.
H. R. JACOBS' THEATRE (M. W. Jacobs, representative): The Land of the Living 7-9; fair business. George W. Monroe in A Happy Little Home 10-12; A Railroad Ticket 17-19; The Side-walks of New York 21-25.
—ITEMS: During the engagement of the Fanny Rice co. 30-3, Alice Vincent and W. H. Fitzgerald introduced a duet in the second act entitled "The Language of Flowers." It was well rendered, and proved a very pleasing addition.—W. H. Harkness and Marvin Calice have been engaged for The Land of the Living co., and will join that co. in Philadelphia on 14.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Frederick Ward 3 to a large and appreciative audience in The Mountebank. Mr. Ward is entitled to great praise for his perfect work. Lewis Morrison and an excellent supporting co. presented Faust 4, 5, and York's Love Saturday matinee. The costumes, scenery and electrical effects are greatly improved over last season; attendance very large. Bunt and Rudd's Old World Show made a big hit 7-11. The large audiences thoroughly enjoyed the well-selected specialties presented. Stuart Robinson 16.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starks, manager): Frederick Ward and co. in The Mountebank 4 to a highly-pleased audience. Mr. Ward's emotional acting leading up to the climax of acts II and III, was excellent. Tony Farrell in Garry Owen 9 played a small house. Mr. Farrell's acting is well and convincingly performed, and his successful comedy, Lost-24 Hours, 11; Marie Wainwright 14; The Struggle of Life 18.
—ITEMS: Howard Rutledge, who also doubles up under the name of J. Landers Stevens in the Ward co., resigned at Pittsburgh Sept. 21, and left the co. at Altoona Oct. 2. Mr. Rutledge is a native of New Brunswick, and practised law here for a number of years. He went to California a few years ago to pursue his profession there, and joined the Ward co. this Fall. When seen on the stage the evening of the performance here (4) he said: "I left the stage at the earnest wish of my family and because I find the life too hard for me. I expect to resume my profession in this city." He did not appear in the cast, much to the disappointment of those present in the audience. A delegation of the Legion of Honor witnessed Garry Owen 9, filling the first four rows in the orchestra.

ELIZABETH.—DRAKE OPERA HOUSE (Rich and Malters, managers): Billy Van's Minstrels drew a fair house 4. The Tomlinson Comedy co. in repertoire 7-12 drew good houses. Little Mamie Fleming and her numerous specialties were very pleasing. Mora 21-25.
—LYCUM THEATRE (A. H. Simonds, manager): Tony Farrell presented Garry Owen to a light house 8. George B. Monroe in A Happy Little Home drew a fair-sized house 9. Dorothy Drew's dancing was very much enjoyed. A Fort Bliss 18; Struggle of Life 17.
—ITEMS: Carroll Johnson and wife occupied a box at Billy Van's Minstrels 4.—The Tomlinson Comedy co., which has just finished a week's engagement, was so well received that it has been booked again for later in the season.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frainger, manager): The Milton Aborn co. closed their third Summer season of comic opera on Sept. 7; the business of this co. was double that of last season. Brooklyn Handicap 9; fair business. Oliver Byron in Ups and Downs of Life, and The Plunger, 11-13, good business, considering the hot weather. Noss Jollity co. in The Kodak 1; fair business. Walter Sanford in The Struggle of Life 4, 5; good business. Charles T. Ellis 8, 9; good business.
—ITEMS: On Sept. 26 the members of Milton Aborn Opera co. played a game of ball with the Mensing team of this city for the benefit of a free bed in the City Sanitarium for any actor that is sick or disabled while in this city. Gorton Minstrel band furnished the music for the game; the attendance was very large. The score was 36 to 27 in favor of the Mensing team.

DOVER.—BAKER OPERA HOUSE (William H. Baker, proprietor and manager): The Kennedy Players 7 pleased large audiences; co. good. Mr. Kennedy is a great favorite here. Side-Tracked 18; The Burglar Nov. 7.

PATERSON.—OPERA HOUSE (John J. Goethius, manager): Billy Van's Minstrels 3 to fair audience, which enjoyed the clever performance. George Monroe in A Happy Little Home 4, 5 pleased good-sized audiences. The Byrons in The Ups and Downs of Life drew fairly well 12, as did The American Girl 7-9. Dr. Hill 14; Shore Acres 15, 16; The Engineer 17-19.
—ITEMS: Frank A. Hartman, in advance of The Engineer, was a welcome visitor 10.

CAMDEN.—OPERA HOUSE: Thomas W. Keene in Richard III. 4; fair business. Owing to some delay with the railroad co. Mr. Keene and his co. did not reach the theatre until 8:30 o'clock. The co. jumped from Providence, R. I., to Camden 7. Eight bells to S. R. O. 8; clever performance. Charles T. Ellis 9; business fair. Robert Hilliard in Lost-24 Hours 10; Stuart Robinson 15; Nellie McHenry 17; Shore Acres 19.

ASBURY PARK.—GRAND OPERA HOUSE (Harry W. Dennis, manager): Business here is fair. Tony Farrell 10; Charles T. Ellis 15; Fair Virginia 26.

PLAINFIELD.—STILLMAN THEATRE (Rich and Malters, managers): Frederick Ward 3 at advanced prices to medium house. Callahan's Faust co. 10 opened here and gave a satisfactory performance to a large audience.

HOBOKEN.—LYRIC THEATRE (George Hartz, manager): Hermann 4 5 to packed houses, the sign standing-room only being displayed at the evening performances. Mr. and Mrs. Oliver Byron in Ups and Downs of Life did excellent business 7-9. Frank Harvey's The Land of the Living 10-12; A Railroad Ticket 14-16; Jefferys Lewis 17-19.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Hermann the Great mystified a S. R. O. audience 2 by his clever manipulations, and Mrs. Hermann was very pleasing in her skirt and kaleidoscopic dance. Rice and Barton 2, 4 in McDoodle and Poodle. They were aided by Frankie Haines, Jay Quigley, J. E. Mallen, Annie Dunn, and others. Callahan's Faust co. 10 opened here and gave a satisfactory performance to a large audience.

ROCKY HILL.—LYRIC THEATRE (George Hartz, manager): Hermann 4 5 to packed houses, the sign standing-room only being displayed at the evening performances. Mr. and Mrs. Oliver Byron in Ups and Downs of Life did excellent business 7-9. Frank Harvey's The Land of the Living 10-12; A Railroad Ticket 14-16; Jefferys Lewis 17-19.

BLANCHER HALL.—Under the management of C. H. Smith, Shore Acres was presented 4, 5 with Archie Boyd as Nathaniel Berry. A more natural impersonation has never been seen here. His support included James Lackaye, Ed. J. Connelly, W. H. Burton, W. J. Dean, Thomas G. Mayo, Caroline Franklin, Polly F. King and others. The two large audiences were very much satisfied as the natural scenes unfolded themselves. The tent of A Country Circus was erected on the stage 6 and a very clever ring performance was given. Among those who entered into the ring were the Lamonts, acrobats; Bertine, contortionist; Gregory Brothers, Professor Harry H. Ward and ponies; Walton and Parks, balancing perch; "Muldoo," the wrestling pony; and Savilla, Yale's Twelve Temptations 12; Charles's Aunt 15; Salvini 22; Black Crook 25, 26.
GAIETY THEATRE (Agnes Barry, manager): Last week was the banner week of the season. The Harry Morris Twentieth Century Maids opened to S. R. O. 7. The programme began with a comedy, followed by an olio and closed with Too Much Trilby with Harry Morris as Svengali. American Gaiety Girls 14.
—PERSONAL: Ed. Martineau, of the Captain Paul co., was in the city this week. Samuel McKee was here this week in advance of Charles's Aunt.—Fred. Dubois, formerly treasurer of the Leland, is serving in the same capacity for the Faust co., which was here this week.

ROCHESTER.—LYCUM THEATRE (A. E. Wolf, manager): Sol Smith Russell appeared in The Rivals and An Every Day Man 7-9; attendance large. On 10 fashion turned out en masse to listen to Melba. Charles's Aunt pleased good audiences 11, 12. Alexander Salvini 14-16; Town Topics 17-19.
—COOK OPERA HOUSE (E. G. Lane, manager): Owing to the cancellation of the Charles Dickinson co. the house was dark 7-9. On 10-12 Bobby Gaylor played big houses appearing in a Big City. Agnes Barry 16; Helen 18; Cook's Comedy, manager: Julie Walters attracted large audiences 7-12, presenting A Money Order. The co. and play was received with every evidence of satisfaction. Flynn and Sheridan's Sensation 14-19.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Wang drew a good house 8; excellent performance. The scenery and costumes were very fine. The Silver King had a fair house 9. Carl A. Haswin appeared as the Silver King, and his support was excellent. The play has been seen here many times, but it still continues to please. Lewis Morrison's Faust 10, 11; go d business. Yale's Twelve Temptations 12; Agnes Barry 16; Helen 18; Cook's Comedy, manager: Julie Walters attracted large audiences 7-12, presenting A Money Order. The co. and play was received with every evidence of satisfaction. Flynn and Sheridan's Sensation 14-19.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Midnight Flood Sept. 26; S. R. O.; general satisfaction. Pendleton's Minstrels 5; large house. Aunt Sally 11; Arthur Sidman 14; business opens good this season.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Hoss and Hoss 5 drew fairly and seemed to please. Robert Gaylor in In a Big City 9; fair business; pleasing well. Captain Paul 11, 12; Salvini 17; Country Circus 18; Roland Reed 21; Wang 25.

LITTLE FALLS.—CROWDER OPERA HOUSE (W. H. Crowder, manager): McDoodle and Poodle 10 to well-pleased audience; business good. —SKINNER OPERA HOUSE (H. A. Skinner, manager): Maud Hillman week of 14.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Fanny Rice 11.—ACADEMY OF MUSIC (C. D. Carter, manager): Middaugh's Musical Comedy co. 21-27.

LYONS.—MEMORIAL HALL (John Mills, manager): Hoss and Hoss 12; My Aunt Sally 13; Harrison J. Wolfe 21; James O'Neill 24; Catnap 28.
—ITEMS: Manager Mills has a fine line of attractions booked for this season.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Rice and Barton played a large audience 9; advance sale for McDoodle's Faust warrants big houses. Middaugh's Comedy co. 14-19.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): The regular season was opened 9 with Frank S. Davidson in Old Farmer Hopkins, who played a fair-sized audience. Clifford T. Venir, assisted by local talent, will produce The Two Orphans 18, 19 for the benefit of the Public School Library. Kilbourne Concert co. 24; Pair of Kids 25.
—ITEMS: Manager Todd has had a new arc light placed at the entrance of the Opera House.

GLENS FALLS.—OPERA HOUSE (F. F. Flynn, manager): D. W. Turner's Wang to a crowded house 10; performance excellent. Gorman Brothers in Gilhooley's Abroad 17.

PLATTSBURG.—THEATRE (W. A. Drouwe, manager): Rhea presented Josephine to a crowded house 9; performance excellent. The advance sale for Wang 10 is very large, and the indications are capacity. Fabio Roman 21; Salvini 22; Derby Mascot 26.

SARATOGA SPRINGS.—TOWN HALL (J. M. Purnam and Co., managers): The Middaugh Musical Comedy co. opened a week's engagement to good business 7.—SARATOGA OPERA HOUSE (A. L. Churchill, manager): Reed and Robinson in repertoire 7-9 failed to open. Lillian Kennedy co. 14, 15.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Dark 26-4. Alexander Salvini in The Three Guardsmen 9 to a 3500-house audience delighted. During the performance Mr. Salvini was presented with beautiful cut flowers. Theatre parties from Elmira and elsewhere attended the performance. Noss Jollity co. 21; Twelve Temptations 22.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Medjiska will present Italian opera 12, 13. An association of the musical people of the city was formed last night at the Academy, the aim of which is to bring here some of the finest artists in the country. The subscriptions were large. Five concerts will be this season's feature. A committee was appointed to engage these concerts. Professor Vernon Darnell is chairman. Season tickets will be sold, and the membership numbers 280.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Charles L. Davis in Alvin Joslin 8.

ASHEVILLE.—GRAND OPERA HOUSE (Thrash and Pearson, managers): Rick's Comedy 3; good audience. The Spider and Fly co. 5; large business.

NORTH DAKOTA.

GRAND FORK.—OPERA HOUSE (W. W. Robertson, manager): L. J. Carter's Tornado 2 to S. R. O.; performance fine.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Ovide Musin, the violin virtuoso, assisted by Annie Louise Musin, prima donna soprano, and Edward Schart, pianist, to very poor business 1. The Mises Webling 2 to fair business. Lincoln J. Carter's production, The Tornado, to fine business; receipts, \$822.75. The Arena Opera co. week of 14. C. T. Lundy's The War of Wench 21. The Dazzler 28; Daniel Sully in O'Neil of Washington, D. C., 30.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Contorno's Ninth Regiment Band 5, 6; light business. The concerts were musical treats, but from a point of popularity the programme was too heavy for the average music-loving audience. Dr. Contorno was quick and liberal in response to encores, but the selections were not of the catchy and pleasing kind to excite any enthusiasm. Signor Victor Clodio and Nina Bertini Humphreys, the vocal soloists, were highly satisfactory, and John Hazel, the cornet soloist, was roundly applauded.—PARK THEATRE (Harry E. Feicht, manager): A Bunch of Keys to good business 3-5. Ada Rothner, Charles F. Prince, Ben T. Dillon, and Eric Pollock contributed to the success of the comedy. Wilbur Opera co. opened a week's engagement to S. R. O. 7. The old-time favorites and the living pictures have lost none of their magnetic qualities.

—ITEMS: Manager Harry E. Feicht has a quartette of attractions at the Grand Opera House for week of 14 that can hardly be equaled. Keller, Rice's 1022, Clara Morris, and Primrose and West compose the number, and it is to be hoped that crowded houses will greet each one.—Charles Osgood, the avant courier of Rice's 1022, was in the city 7.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): John Kernell and co. produced The Alderman for the first time on any stage 3. The piece is intended to show the ups and downs of an ignorant Irishman elected to the office of a New York alderman. A very slim plot carries along a number of specialties by the co., which were good and bad. The Wilbur Opera co. gave The Merry War to a good house 6. Hoyt's A Black Sheep turned people away 7, 8. The piece has been entirely rewritten since last season and greatly improved. Otis Harlan and a very good co. kept things moving rapidly from start to finish. Donnelly and Girard in The New Rainmakers 10-12 to good business. The comedians are supported by an excellent co. and gave a fine performance.—ITEMS: Salvini's hustling representative, William Wilkinson, is in town for a day. Although "Wilk" has traveled all over the world, he never misses a chance to stop and stay a while in his birthplace.—The Black Sheep co. and the Kernell co. were the guests of the Wilbur at the Merry War, Sunday evening.—Otis Harlan and Manager Peter Blaw were entertained at dinner here by Mr. Robert Evans.—Robison and Sons, owners of the Casino, have purchased a large tract of land in the heart of the city and will erect thereon a Winter Casino, which will be run on the same plan as the Summer house. As the profits of last Summer's business were enormous the venture is regarded as a sure money-maker.

SANDUSKY.—NEW NELSON OPERA HOUSE (Charles Betz, manager): Donnelly and Girard did not succeed in making it rain 5, but storms of applause greeted their excellent performance. Big business. Gustave Frohman's Sowing the Wind did well 6. The co. received a number of curtain calls. Sandusky Lodge No. 285, B. P. O. E., will produce Walter C. Clark's superb spec-

tacular pantomime, Ben Hur, 9-11. Mr. and Mrs. Robert Wayne open a week's engagement 14 at popular prices.—ITEMS: The Three Guardsmen, booked for 10, canceled.—Manager Charles Hartz has returned from West Baden, South Indiana, much improved in health.

STUEBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): A Texas Steer 3; good co.; largest house of the season. Al. G. Field's Darkest America co. 9; good house. William Barry in The Rising Generation 12; De Koven Comedy co. 14-19.—ITEMS: Your correspondent and a number of other Stueben-villians attended the performance of The Queen of Liars at the Duquesne, Pittsburgh, week of 5. The universal expression is that Mrs. Fiske was superb in her character.

CHILLICOTHE.—MASONIC OPERA HOUSE (F. S. Robinson, manager): The South Before the War 1 drew a good-sized house. Aside from clever dancing and the negro melodies the show is only fair. Contorno's Ninth Regiment Band 7 gave a splendid concert. Owing to short notice, only a small audience was present. James B. Mackie and co. in Grimes' Cella-door 8; fair audience.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Thatcher and Moore in a combination of farce-comedy and a-go minstrelsy, entitled Cupid's Chariot, reopened their season here 4 to a light house. Thatcher's well-known monologues and Raymond Moore's sweet singing were the features. The New Boy 8; business fair. The Hustler 11.—MEMORIAL HALL (F. F. Spangler, manager): The De Haven Comedy co. closed a successful week 5. This house will be dark the next ten days.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): New Boy 10.

CARROLLTON.—OPERA HOUSE (Rutan and Koley, managers): House dark 14-19.—MINERVA OPERA HOUSE (G. F. Yungling, manager): Dark 14-19.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Gustave Frohman's Sowing the Wind 4; good performance; fair business. The Ideals opened to S. R. O. 7.

BOWLING GREEN.—GRAND OPERA HOUSE (R. P. Hankey, manager): Corse Payton and co. in repertoire week of Sept. 23. First-class performance; people turned away. House dark week of 30-7.—LUCAS & P. Hankey, who successfully piloted the Kodak colist season, has struck it rich in the Wood County oil fields.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): The Carrie Lou's Dramatic co. Fair week, beginning 7, in repertoire; splendid co.; general satisfaction.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Whallen and Matelli's South Before the War packed the house 3, playing to the largest business in the history of the house.

UNIONSVILLE.—CITY OPERA HOUSE (Elvan and Vanostan, managers): Dan A. Kelley in Outcasts of a Great City 10; Delmonico's at Six 15; Powell 21; J. E. Toole's Killarney and the Ruine 25.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Contorno's Ninth Regiment Band 4; good house; pleasing programme. Cleveland's Minstrels 11.—ITEMS: Manager Williams is back from his big hunt in the far West. He shot some big deer on the trip.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): House dark Sept. 23-26 and 30-5. The Schubert Symphony Club 14.—ITEMS: German Day was appropriately celebrated here 2.

LANCASTER.—CHRISTIAN STREET OPERA HOUSE (Neil McNeel, lessee; Mrs. Clara M. McNeel, manager): Anna E. Davis, supported by Henry Black-aller's stock co., week of 12 in repertoire.—Monday, 7. A Princess of Paris, S. R. O.—ITEMS: This is County Fair week, usually a big time for all amusements.

LIMA.—FAUBOT OPERA HOUSE (W. A. Livermore, manager): Rose Hill's English Folly co. to a fair house 2. Donnelly and Girard played a large audience 4. A Bunch of Keys 8.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Sowing the Wind 3; good business; well-pleased audience. Flag of Truce 9; The President 12; Howard Wall's co. 21-26; Down in Dixie 29.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The 1022 co. 3 at advanced prices, to a full house. The ballet, costume, singing and specialties were good. Bessie Bonchill a favorite. Kilany's living pictures were admired. The Waite Comedy co. 7, S. R. O. Week's engagement at popular prices.

GALLON.—CE TRAL OPERA HOUSE (Waldman and Rettig, managers): Howard Wall's Comedy co. week of Sept. 23-26 to S. R. O., and playing to large and well-pleased audiences the rest of the week. The President 4.—CITY OPERA HOUSE (S. E. Riblet, manager): Human Hearts 23; fair-sized audience. Lucian Contorno's Ninth Regiment Band 2; fair-sized audience.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): On the Road 3 played a small audience. Stowe's U. T. C. 5; fair-sized house. Two Johns 16; American Girl 18; Pawn Ticket 210, 22; Clara Morris 24.—ITEMS: On the Road co. go to Chicago next week to reorganize.—George H. Turner, of 212 East Fifty-sixth Street, New York, booked Helen Russell's co. here for 10; they failed to arrive, and he did not notify the management.

WASHINGTON C. H.—OPERA HOUSE (Wilson and Welshimer, managers): The Scout 3 (A. V. Pearson); crowded house; medium entertainment.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Al. G. Field's Darkest America gave an excellent performance to S. R. O. 10. Bunch of Keys 12. The Smugglers 23; Pay Train 29; Pawn Ticket 210 Nov. 2.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Clay Clement as Baron Hohenstaufen in The New Dominion gave an excellent performance to a fair-sized audience 5.

CANTON.—THE GRAND (L. B. Cool, manager): On the Road 2 failed to open a fair audience owing, perhaps, to the absence of several of the principal members of the co. A Bunch of Keys 11; Clara Morris 14.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Dark Sept. 31-5. The Burglar 11; Gilbert Opera co. follows.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bar, manager): Two O'd Cronies 4 to a poor house. Two Johns 17; Three Guardsmen 18; Pay Train 25; Callahan's Faust 31.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Donnelly and Girard in The Rainmakers 3; good business. Moore and Thatcher's Minstrels 3; fair business. A Black Sheep 10.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Corse Payton Comedy co. 7-12; business opened good.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): The Snow-bird 18; Kimball Opera co. (Corinne) 22; Corse Payton 28-Nov. 2; Bob Ingersoll 4.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Al. G. Field's Darkest America 9; full house.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Al. G. Field's Darkest America drew a large audience 2. Wolf rd., Holmes and Sheridan Dramatic co. began a three-nights' engagement to S. R. O. 7-9.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellisherty, manager): Cora Van Tassel in Tennessee's Partner 3; large house; audience pleased. Luciano Contorno and Sons' Ninth Regiment Band 8, afternoon and night, to delighted audiences.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Donnelly and Girard 7-9; good business. Cleveland's Minstrels 13, 14; Potter and Bellew 17-19.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebrough and Sowersby, managers): Corse Payton co. closed a week of good business 5; playing to S. R. O. three nights. Tim Murphy in A Texas Steer to fair business 7. The New Boy 9; business fair. Primrose and West's Minstrels 15.—MUSIC HALL (J. H. Miller, manager): Stowe and Co.'s Uncle Tom's Cabin co. to fair business 4-6.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Winter, manager): Henderson's Comedy co. opened 7. Fair week engagement, to a crowded house. Schubert Symphony Club 23.

DEFIANCE.—CITIZENS OPERA HOUSE (B. F. Enos, manager): Sowing the Wind 4; fair house; excellent performance. Horace Mitchell in Flag of Truce 10; Carrie Louis in repertoire 14-19.

FOSTORIA.—ANDER OPERA HOUSE (Campbell and Veon, managers): Sowing the Wind played to fair business 7 and gave a highly pleasing performance. Kidnapped 9, 10, and Ezra Kendall's Pair of Kids 11 are the attractions during the Fair. Howard Wall's Ideals in repertoire 14-19.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal. Heilig, manager): Casio Opera co. in repertoire, comprising the principals Charles J. S. Palmer, Fred M. Winans, N. Campbell, S. Woodruff, Charles W. Kory, Cornell Makin, Mabel and Adelaide Casady, and Bertha Darrell, began a ten-nights' engagement 25, and with the exception of 1, when on account of the severe illness of one of the principals, there was no performance, fair business. —**THEATRE.** N. W. L. Gleason (John F. Corrad, manager): Eunice Goodrich's Dramatic co. in repertoire played to average houses 9-15. Speeches by J. Kier Hardie and Frank Smith, the English advocates of labor reform on "The Labor Problem," were listened to by a crowded house 4. Frank W. Bacon co. with Frank Reddick leading, will begin an indefinite run 6. —**NEW PARK THEATRE.** (J. P. Howe, manager): Congressman J. W. Bryan, of Nebraska, delivered a speech on "Silver" to a large audience 30. House will open 25-26 season with Casino Opera co. 6, followed by Smith-Leib co. 14. —**ITEMS:** Oregon Industrial Exposition opened auspiciously to an audience of 10,000 on 5. It outranks all preceding expositions in general attractiveness and excellence of exhibits. The opening ceremonies consisted of an introductory address by Ellis G. Hughes, vice-president of the executive committee of the exposition, and an address by Mayor George P. Frank, dedicating the exposition to the public. The Apollo Chorus Society, under the direction of Professor W. H. Boyer, of this city, sang Wagner's grand chorus from Tannhauser and Handel's "Hallelujah Chorus," accompanied by the exposition orchestra of thirty-two pieces, directed by Professor E. E. Fieck. Everything bids fair to the exposition being a great success. The exposition continues until Nov. 8. —**W. L. Gleason,** a fine character actor, and Mina Gleason, a handsome and charming actress, will soon appear at Corrad's in several Eastern plays. —These attractions will appear at the Marquam during November: The Tornado, Henry E. Dixey, War of Wealth, Tribby, The Passing Show, The Dazzler, and Lillian Lewis. —Manager Corrad is preparing for a fine production of the nautical drama, The Bottom of the Sea, at Corrad's 14. —**L. H. Borden,** an advance agent for The Burglar co. (which appears at the Marquam 11, 12), arrived 4. —The Hettie Bernard-Chase co., which is now meeting with big success at Corrad's Seattle house, will be transferred to Corrad's Portland Theatre in November. —Your correspondent gratefully acknowledges to Charlotte Fittell and Wallace Munro his sincere thanks for their kindness in acting as his riders during his visit to the Spokane Fair, Fair, Spokane, Wash., Sept. 20-21. —**W. L. Gleason,** manager of the Marquam Grand orchestra, who four months ago, left here for Chicago to perfect himself in the study of the mandolin and guitar, under the tutelage of Professor Balala, of the Balala Academy of Music, returned home 3, having graduated in his mandolin-guitar studies. While in Chicago, and as a side issue to his studies, he organized and became director of an orchestra of twenty pieces, known as Webster's Concert Orchestra, which, during last summer achieved much success at Electric Park, Chicago, by the playing of its choice musical programmes. Chicagoans and the Chicago press duly and deservedly recognized Mr. Webster for his abilities. —Eunice Fittell, accompanied by her mother, recently returned here from Pullman, Wn.—W. M. Grant, who wields a bright and clever journalistic pen on the Spokane Evening Chronicle, has just composed a new "silver song," "O, Jimmie, Have You Heard the News?" The song was sung for the first time by Will Brown at the Spokane Fruit Fair 5, accompanied by the Fort Sherman Band, with a crowd of 5,000 visitors at the fair joining in the chorus. The tune of the song is very catchy and the song will undoubtedly prove a current success. —News is received here that Charles A. Dillon, the well-known and popular amateur actor that recently left here to take a course of elocution at the Stanford University, Palo Alto, Cal., has been appointed stage-manager of the vaudeville performance to be given in San Francisco next Thanksgiving night by the students of the University. He will also take a prominent part in the performance.

BAKER CITY.—RUST'S HALL (M. G. Goldstein, manager): Eunice Goodrich co. closed week's engagement Sept. 29; good business. Pay Train 10; indications good. Pringle May co. 14; Pauline Hall Nov. 7. Baker City has the reputation of being the best show town in Oregon outside of Portland.

PENNSYLVANIA.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Robert Hilliard in Lost—24 Hours 3; well-pleased audience. Charles B. Hanford, Elithu R. Spencer and Nora O'Brien opened with The Merchant of Venice 6 to good business, and gave a very satisfactory performance. —**MUSIC HALL.** (W. C. Mack, manager): Side Tracked opened a three-nights' engagement to good business.

JOHNSTOWN.—ADAMS OPERA HOUSE (Alexander Adair, manager): Daniel A. Kelly in Outcasts of a Great City 2; moderate business; fairly good performance. —**JOHNSTOWN OPERA HOUSE.** James G. Ellis, manager: William A. Barry in Rising Generation 9; good house; gave satisfaction. Marie Wainwright 10; All the Comforts of Home 22; Phoenix Comic Opera co. 24; Charles B. Hanford 30; Prof. Keller 1. —**EMERSON MUSEUM.** (H. B. Cohn, manager): This popular house continues to do good business, and we have the following new faces this week: Signer D'Alma, Dodirotto, Mlle. Bertha, Moncrief and Jess, Etile A'Alon, George B. Glenfield, Fred. Lucier, and Mlle. De Lano.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Hanford, Spencer and O'Brien in The Merchant of Venice 4 to a fair-sized and much pleased audience; several recalls. Joseph J. Sullivan in Maloney's Mishaps 5, to a small audience; co. weak. The Burglar 10; C. E. Hanley in A Baggage Check 12; New York Stars 15. —**ITEMS:** C. L. Pennington, of Olean, N. Y., in resident manager of the Opera House, in place of J. W. Church, resigned, owing to ill health.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Another initial production was witnessed here 7—Miss Harum Scaram. The play is a comedy-drama from the pen of E. J. Swartz, of the Philadelphia Evening Telegraph, and contains a great deal of humor blended with sentiment. The motive lies in the effort of a dissipated and outcast son-in-law named Monks to impose on his wealthy father-in-law, through ingenious agencies, a girl as his own lost daughter. This child had years before been abandoned with its dying mother and a traveling fakir had picked up the little one and taken care of it. Into this conspiracy for the rich man's millions the fakir, Visch, and his protégé are precipitated. The former withholds his knowledge of the truth because he loves his ward, but he eventually yields her up. The centre of the hilarity and the sentiment is Harum Scaram, who, innocent of her own character, at once accelerates and then destroys the conspiracy. In the end, realizing that to enjoy her rights and luxury she must part from the fakir, she surrenders all rather than leave him. Cast: Visch, Frank Doune; Judge Parsons, F. A. Lyon; Jack Kimberly, F. G. Campbell; Greg Hether, Edgar Halstead; Kirk Osgood, Algernon Tassini; Monks, H. Parker; James, Alvin Kennedy; Tim, Sol Rice; Mary Ann Elizabeth, Mary, Gabriella McKean; Mary, Margaret Leland; Harum Scaram, Miss Amy Lee. Through all the movements of the plot Amy Lee as Miss Harum Scaram appeared like a sunbeam and fascinated the large audience. Frank Doune is a typical fakir and seems to be particularly adapted to his role. The other characters are all in good hands, especially Gabriella McKean as Mary Ann Elizabeth, Mary, and Margaret Leland as her daughter, Mary. —**ITEMS:** Edgar Hines as a Legation, F. G. Campbell as Jack Kimberly and F. A. Lyon as Judge Parsons have been well chosen for their parts. Tony Farrell 12; Struggle of Life 15; Lillian Walrath 18. —**CENTRAL MUSIC HALL.** (Schaeffer and Eckhardt, managers): Mazie Lewis closed a fair week's business 3. Midnight Special 12; Royal Ladies' Welch Choir 22; Agnes Wallace Villa 25. —**ITEMS:** James W. Reagan, the South Bethlehem, Pa., tenor, with Phipps and West's Minstrels, who was married on Oct. 4 at Newark, N. J., to Miss Minnie Collins, of that city, will shortly star in a new play, On Erin's Shores, which will be produced under the management of M. J. Moroney. He has signed the contract and will take the leading part, Larry O'Dea. He will leave the minstrels about Dec. 1. His numerous friends here hope both his matrimonial and theatrical ventures will be fraught with success and happiness. —The veteran minstrel, Samuel S. Sandford, was the guest last week of Manager Walters. Mr. Sandford is at present acting as advance agent for his son's co., The Struggle of Life.

JOHNSBURG.—ARMSTRONG OPERA HOUSE A. E. Scoullar, manager: J. J. Sullivan in Maloney's Mishaps 9 to a large audience. From the time the curtain went up on the first act until the end of the third act, the house was kept in an uproar by hearty laughter. —**ITEMS:** Excursion train was run for Maloney's Mishaps attraction from neighboring towns; the train

were all packed. The management was well pleased, as it was the largest house of the season.

READING.—ACADEMY OF MUSIC (John D. Misher, manager): Robert Hilliard, with a good co., gave an excellent performance of Lost—24 Hours to a large audience 6. Nellie McHenry gave The Bicycle Girl to a large house 3. Tompkins' Black Crook co. gave an excellent production to a crowded house 8. The electrical effects were fine and all the specialties very good. —**GRAND OPERA HOUSE.** (George M. Miller, manager): O'Hooligan's Masquerade amused large audiences 4, 5. —**THEATRE.** (Wallace P. Kiefer, manager): The O'Hooligan drew good houses 3-5. Watson Sisters Burlesque co.; good performance to large houses 7-14.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Sam T. Jack's Creoles gave a good performance to a fair house 5. The Mackey Opera co. in Said Pasha opened a week's engagement to a good house 7. —**PEOPLE'S THEATRE.** (Charles H. Stuart, manager): The Nona Jolly co. 7-9 in The Kodak pleased large audiences. The Foot Hills co., booked for 3-5, stranded before reaching here. —**ITEMS:** Charles H. Stuart, an enterprising young man with considerable experience in the theatrical business, has leased the Norris Theatre, and rechristened it the People's. Mr. Stuart has already secured a number of first-class attractions for his house.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager): O'Hooligan's Masquerade 20; poor performance to small business. Baggage Check 3; first-class performance to good business.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE Charles R. Jones, manager: Florence Bindley, supported by a good co. in The Pay Train, gave an excellent performance to S. R. O. 4. The Stowaway 11.

POTTSVILLE.—ACADEMY OF MUSIC (W. W. Mortimer, manager): A Baggage Check 7; good house. 8 Bells 9; S. R. O. house.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Dan A. Kelly, manager): O'Hooligan's Masquerade with Gallagher, West, and Watson gave satisfaction to a fair house 7. Midnight Special 16; Garland stock co. 21-25.

PHILIPSBURG.—PICKER'S OPERA HOUSE (Thomas Brown, manager): The Stowaway 2 to large audience. —**BEAVER FALLS.**—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): House dark 3-10. Al G. Fields 11; The Pay Train 12; The Stowaway 14; Lady Minstrel 17; The Hustler 22; Gallagher and West 29; Keller 30.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Hoyt's A Texas Steer did well 5. Minnie Madera Fiske pleased a large audience in The Queen of Liars 7. J. E. Toole in Killarney and the Rhine 10.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): The Stowaway 4 good business. Joseph J. Sullivan in Maloney's Mishaps 10; good-sized audience; well-pleased. Flora Staniford 17-9.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Louise Aydele and co. in A Trip to the Circus 4, 5; fair business. The Gulliver-Tempest Opera co. booked for 7, 8, failed to appear.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kio, manager): Jule Walters' new play A Money Order to a large and well-pleased audience 3. The entire co. was called before the curtain at the end of the third act. Sadie Kaiser benefit concert to a packed house 4.

GREENSBURG.—KRAIG'S THEATRE (R. G. Critten, manager): Henderson's Ideal 3-5; good business. Al G. Field's Colored Minstrels 12; J. F. Toole's Killarney and the Rhine 10. All the Comforts of Home 22-24; O'Hooligan's Masquerade 25.

PITTSBURGH.—MUSIC HALL (J. A. MacDonnell, manager): Joe Murphy in Sham Rhee 4; packed house. May E. De Witt 10.

WAYNESBURG.—OPERA HOUSE (Cooke and Munsell, managers): Joshua Simpkins gave a satisfactory performance to a large house. Killarney and the Rhine 23.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Robert Hilliard in Lost—24 Hours 3; fair house. Clifton and Middleton's co. in repertoire, popular prices, 7, in The Ranch King to large business. O'Hooligan's Troubles 14.

BELLEFOUNTE.—GARMAN'S OPERA HOUSE (Al Garmann, manager): The Burglar (Scrimmon's) 5; well-filled house. Al G. Field's Colored Minstrels 15.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): J. Toole in Killarney and the Rhine 3; fair house. 10; all attendance. McCarthy's Mishaps 15; The Fatal Card 23.

PUNXSUTAWNEY.—MARSHING STREET OPERA HOUSE (John C. Fish, proprietor): A. Q. Scammon co. in The Burglar 3 to a large and well-pleased audience. Miss Flora Staniford repertoire co. 10-12; house dark 15-16. Maloney's Mishaps 17. —**ITEMS:** The management of the Opera House has changed hands, John C. Fish having resigned. It will be managed hereafter by Charles Fish.

POTTSVILLE.—GRAND OPERA HOUSE (George R. Harrison, manager): O'Hooligan's Masquerade 3; light business, owing to summer counter attractions. All the Comforts of Home 5; fair-sized audience. —**ITEMS:** Manager Harrison, of the Grand, has been nominated by the Democracy of this county as their candidate for Sheriff, and it is everywhere predicted that he will receive an overwhelming majority.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): 8 Bells 2; large house. Joseph Ott in The Star Gazer 3; large and well-pleased audience. Billy Van's Minstrels 5; good business. The Midnight Special 9; The Albatross 10; Comic Opera 14-19.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oster, manager): Charles B. Hanford, Elithu R. Spencer, and Nora O'Brien presented Julius Caesar to a large and delighted audience 3. Daniel A. Kelly in Outcasts of a Great City to fair business 5. Byrne Bros. in 8 Bells 10.

LEBANON.—PIERCE OPERA HOUSE (George H. Spang, manager): Corine in Hendrik Hudson to the satisfaction of a well-pleased audience. Undoubtedly the finest entertainment we have had for years. Nellie McHenry in The Bicycle Girl 10; business good; performance good. O'Hooligan's Masquerade 11.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Aborn Opera co. closed a week's engagement 3 to average good business. Said Pasha, Boccaccio, Pirates of Penzance, Tar and Tartar, La Perichole, Maritana, Bohemian Girl, and Marsot were well presented. There is an exceptionally strong repertoire co., and gave excellent satisfaction throughout the engagement. —**ITEMS:** Honour, with Lillian Walrath as the star, which was booked for 11 has been canceled; Miss Walrath having been restrained from further presentation of the drama by an injunction filed by Augustus Daly, who has the sole right for its production in this country.

SHENANDOE.—THEATRE (P. J. Ferguson, manager): Daniel A. Kelly in Outcasts of a Great City 3; good business. O'Hooligan's Masquerade 9; fair-sized audience. 8 Bells 15.

BROWNVILLE.—RICHIE THEATRE (L. C. Richie, manager): Joshua Simpkins 4; good business.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): The Fast Mail 15. —**ASHBURN BUILDING.** (Davis Beaumont, manager): Charles T. Ellis in The Albatross 11. Camille D'Arville in Madeline; or, The Magic Kiss.

EASTON.—AHL OPERA HOUSE (Dr. W. K. Detweiler, manager): All the Comforts of Home 8 to fair business; performance good. —**ITEMS:** Dr. W. K. Detweiler has resumed the management of the Opera House. H. R. Trauger, who has been acting manager, will remain with the house as treasurer.

MAHANOV CITY.—OPERA HOUSE (J. J. Quirk, manager): Daniel Kelly in Outcasts of a Great City 3; drew a fair house, but did not give general satisfaction. The Baggage Check played to splendid business 8, and met with favor. Several of the co. made decided hits. Gallagher and West 10; 8 Bells 15. —**ITEMS:** Manager Quirk still further increased his orchestra by adding flute and second cornet. Arrangements have been made so down the valley people can take the electric cars home.

SCRANTON.—DAVIS THEATRE (George A. Davis, manager): The Midnight Flood 1-5 to good business. The Corsican Brothers 7-9 to fair business. —**THE FOOTINGHAM.** (Wagner and Reis, managers): Dark week 7. —**ACADEMY OF MUSIC.** (M. H. Burgunder, manager): Ethel Tucker 3-5 in repertoire to fair business. Lost—24 Hours 4; large business.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): A Texas Steer 15; packed house. Tim Murphy as Maverick Brander was heartily received. Supporting co. all that could be desired. A Bunch of Keys 24; Keller 25.

OL CITY.—OPERA HOUSE (C. M. Loomis, manager): Kalbfeld's Orpheum Stars 2 to fair house; performance ordinary. McCarthy's Mishaps 8; small house,

clever specialties. Powell 12; Joshua Simpkins 15; James O'Neill 18; Operatic Minstrels 19; Charles B. Hanford 22; Hoyt's Bunch of Keys 16; Waite's Comedy co. week 26-Nov. 2.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Maloney's Mishaps 4; small house. A Baggage Check 9; Joseph Callahan's Faust 15.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Powell 8; small sized but well-pleased audience. Mozart Symphony Orchestra 13; Hanford, Spencer and O'Brien co. 21.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Miller, manager): School Musical Concert 8, to good house. Stowaway 10; Monte Cristo 15.

CLEARFIELD.—OPERA HOUSE (P. E. Clark, manager): The Burglar 7; fair business; performance good. Baggage Check 14; Hidden Crime 22; Relief Corps, homelent 29.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): J. E. Toole in Killarney and the Rhine 7; fair business; performance satisfactory. Powell the Magician 11.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): Amy Lee in Miss Harum Scaram 9; good house; fair performance. —**ITEMS:** The Gulliver-Tempest Opera co., booked 3-5, and Lillian Walrath in Honour, booked for 10, failed to appear.

N'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Kalbfeld's Orpheum Stars to good business 5. The Pay Train 7; fair audience. The Rising Generation 10. —**ITEMS:** Max A. Arnold, advance and press agent Carlton Comedy co., is spending a few days at his home in this city. Max was formerly a newspaper man.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): The Pay Train 11. —**ITEMS:** Manager George Burkhalter is in Atlanta, Ga., this week with the running team of the Butler Fire Department, of which he is a member.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Barney Ferguson appeared here in his comedy McCarthy's Mishaps 5 to fair audience. J. E. Toole in comedy drama Killarney and the Rhine 8 to light business. Minnie Madera Fiske presenting The Queen of Liars 9 drew fairly. The Star sustains the high standard hereof attained in the profession; performance good and audience highly pleased. —**ITEMS:** Commencing 21 for week: Elks' Lodge 67 will hold a fair at People's Market House, benefit of Charity Fund.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): J. E. Toole in Killarney and the Rhine 3; fair house and performance. —**ITEMS:** Joshua Simpkins 16; Charles B. Hanford 19; Ladies' Minstrels 21; Hoyt's A Bunch of Keys 25. —**ITEMS:** These co. canceled their dates here, giving no reason for cancellation: Dr. Jekyll and Mr. Hyde 7, 8; Sig. Blitz 9; Hidden Crime 12; Pay Train 16. An effort is being made to have Minnie Madera Fiske, who is playing in nearby towns, appear here. She opened the local Opera House on its dedication, appearing in Caprice Oct. 3, 1895.

HASTINGS.—OPERA HOUSE (James McNeil, manager): The Burglar to a fair-sized and well-pleased audience 5. Flora Staniford 15.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. A. McKinney, manager): Daniel A. Kelly in Outcasts of a Great City to crowded house. All the Comforts of Home 19.

WELLSBORO.—BACHE AUDITORIUM (Dart and Dart, managers): Arthur Sidman in A Summer Shower 2; fair business.

IRWIN.—ITEMS: Florence Bindley in The Pay Train had a very large house 8, and gave fine satisfaction.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam. P. Yohe, manager): Florence Bindley in The Pay Train 5; delighted a well-filled house. Maloney's Raffle, 7, 8, 9, 10, failed to show up. Al G. Field's Minstrels 18; Hoyt's A Bunch of Keys 21; Maloney's Mishaps 25.

BLOOMSBURG.—OPERA HOUSE (H. O. Holmes, manager): Charles Hanford, Elithu Spencer, Nora O'Brien and a splendid co. gave Romeo and Juliet to a large and delighted audience. Mr. Hanford's Mercutio, Miss O'Brien's Juliet, and Mr. Spencer's Romeo were the best ever seen here. Golden's Music and Magic 8-10; The Baggage Check 11; A. Q. Scammon's The Burglar 12.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Charles E. Hanley's A Baggage Check co. 4; largest house of the season, and gave an excellent performance. The Burglar 11. —**ITEMS:** James T. Kelly and wife, with the Baggage Check co., made a great many friends while in our city. Mr. Kelly was formerly from Lock Haven, Pa.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): McCarthy's Mishaps 4; poor house. Minnie Madera Fiske 8; good house; delighted audience. Killarney and the Rhine 9; fair business. Waite Comedy co. in repertoire 14-19.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Hanford, Spencer and O'Brien in Julius Caesar 5; satisfied a large audience. A Baggage Check 10; fair house; good performance. Ethel Tucker in repertoire 14-19; Zero 22; Private Secretary 26; Gorton's Minstrels 31.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Zero 4, 5, large house first night, small one the closing night. —**ITEMS:** The co. showed the lack of proper rehearsal. A thoroughly pleased good-sized audience 9. —**ITEMS:** A. G. Busing, representing The Midnight Flood, dropped in upon us 6. —Conroy and Dwyer, Irish comedians, have joined Haworth's Comedy co.

PAWTUCKET.—GRAND OPERA HOUSE (Samuel Saulson, manager): Lost in New York 3-5; attendance fair. Little Trisie 7-9; good houses. M. F. Luce, manager, states that the season thus far promises well. Brooklyn Handicap 10-12; Robert Mantell 14-16; Midnight Flood 17-19. —**ITEMS:** Frank Wengate will assume the responsibility as advertising agent for Opera House. —**AUDITORIUM.** (J. W. Meiklejohn and Co., managers): Robert G. Ingersoll 12, subject "Lincoln."

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Aaron Woodhull's Thoroughbred to light house 8. Andrew Mack in Myles Aron to fair business 10. Sowing the Wind, their third engagement, with a co. including J. H. Gilmore, Thomas Whiffen and Mary Hampton, 12. Pete Dailey 16; Humanity 17; Jefferys Lewis 23, 24. A Trip to Chowtown 30, and Edward Harrigan in Sweet Lavender 31. —**ITEMS:** Irving P. Irons, Henry H. Smith and your correspondent will give a local amateur production of the Mikado this Winter. Their performances of Pinafore last Winter was a success.

WOONSOCKET.—OPERA HOUSE (Blandford and Smeal, managers): Thomas Keene in Richard III. 3; fair house. Vale's Greater Twelve Temptations 8; good house. Andrew Mack 12; Brooklyn Handicap 15; Peter Dailey 19.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Peck's Bad Boy 2 to an ordinary house.

GREENVILLE.—GREENVILLE THEATRE (Fitzgerald and Morgan, managers): Mabel Paige 2, 3; good business. Helen North in Only a Farmer's Daughter. Spider and Fly co. 4; big business.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwald, manager): Only a Farmer's Daughter opened to fine business Sept. 27. Modjeska Opera co. 8; good house. Thomas W. Keene will have a big house 15. The house has been repainted and fitted up with electric lights and other improvements.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Best, manager): Oriole Opera co. week 30; crowded houses and best of satisfaction.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): The American Extravaganza co. in Sindbad opened the regular season at this house 3-5 playing to large houses. The co. is a good one and made a splendid impression. Darkest Russia 7, 8 to small business. Gladys Wallis 16 17; The Two Colonels 18, 19. —**ITEMS:** David Henderson came down from Chicago and was here while the Sindbad management and as a result left with the co. 6 for Memphis. This is her first professional engagement—Klingling Brothers' Circus 21. —Buffalo Bill's Wild West 25.

MEMPHIS.—NEW LUTHER THEATRE (John Ma-

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honey, manager): The season of 1895-96 opened 4 with Darkest Russia. On the opening night the house was packed and the entire engagement was a successful one. The American Extravaganza co., under management of David Henderson, opened for a week with Sindbad the Sailor 7; good house. This co. is one of the largest ever brought South and the week's engagement here promises to be a large one. Gladys Wallis and lines. —**ITEMS:** John F. Harley, who is one of Mr. Henderson's trusted staff, is acting manager for Sindbad and is being very pleasantly entertained by his many friends during his week's stay here. —Henry Greenwald the Napoleon of Southern theatricals, is expected here 10 to spend a few days looking after his interests.

BRISTOL.—HARMILING OPERA HOUSE (Bunting and Mothner, managers): Limited Mail opened season Sept. 30 to a good house. Grimes' Cellar Door 2; good co. of its kind; fair business. Jules Grau's Opera co. 11.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers and Barker, managers): The season opens here 15, with Richards and Pangle's Georgia Minstrels.

MURFREESBORO.—MASON'S OPERA HOUSE (J. D. Fletcher, manager): The season opened 3 with Limited Mail to large audience. Co. Van Tassel 31.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Emily Buckner opened the season in Our Flat 4 to good business. —**ITEMS:** A 200-ton iron furnace starts Nov. 1 in this city which will employ 500 skilled laborers and the Stewart-Rolph snuff factory will begin operations about the same time, both of which will have a tendency to increase the patronage at the theatres as the employees will be drawn from Northern cities.

TEXAS.

DEVISOR.—OPERA HOUSE (M. L. Epstein, manager): Rainsburg Comedy co. Sept. 20-5; good business at popular prices. In Old Kentucky 9; Katie Putnam 10; Joe Cawthorn 11. —**McDONALD.**—OPERA HOUSE (Pratt and Zimgart, managers): Hoyt Stock co. in repertoire at popular prices 21-29; poor business. —**ITEMS:** Hoyt Stock co. stranded here on account of a lack of funds to meet salaries and current expenses. Hoyt's manager attempted to leave, but was caught at the depot and induced to remain and pay the hotel bills, which he agreed to do but evidently forgot the transaction and departed on the midnight train for the North. —Alcazar Opera co., booked for 3 at McDonal, attempted to play with a remnant of the original co., but finally disbanded. A majority of the members of the co. were able to leave for their different cities. Two of the co. still remain in the city viewing the sights. —Manager Epstein has added new steam-heated storm-doors and at the main entrance placed a hose, etc., for emergency in fire. —From now on the season will be good. Everything seems to have an air of activity and good times.

WACO.—THE GRAND (Jake Schwartz, manager): Katie Putnam in The Old Time Kilt 1; matinee and night, to the capacity of the house; excellent performance. A Trip to Chinatown 12; Old Kentucky 14. —**ITEMS:** The Bijou Music Hall has been elegantly fitted up and opens 15 with Henry Watterson. The management has several good attractions booked. —A. W. Miller, Jr., manager, and Frank Gazzals, agent of In Old Kentucky, were here 7.

NAVASOTA.—COLUMBIAN OPERA HOUSE (Goodman and Peebles, managers): Season opened Sept. 30 with J. K. Emmet as Fritz in a Mad-House to large and fashionable audience. —**ARENA:** Walter L. Main's Mammoth Show 28; big business both performances. —**ITEMS:** The wonderful horse-riding lion and Professor Perrier Perrier's wonderful jump from a 10-foot ladder to the ground are a few of the many wonderful features of the show.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Peeble, manager): Richards and Pringle's Georgia Minstrels to full house 4; audience well pleased.

DALLAS.—OPERA HOUSE (George Anzy, manager): The Darkest Russia co. opened formally the season here to a very large and appreciative audience. Many improvements and changes were noticed in the house. Katie Putnam in The Old Time Kilt delighted three well-filled houses 4, 5 and matinee.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Darkest Russia, under the management of Sidney R. Ellis, drew a very large and fashionable audience 2. The co. is a strong one and everyone was pleased with their performance. Richards and Pringle's Georgia Minstrels 5 to a good top-heavy house. Our Country Cousin 7; Joe Cawthorn in A Fool for Luck 10; Katie Putnam in Old Time Kilt 12.

PARIS.—PETERSON THEATRE (R. Peterson, manager): In Old Kentucky to a good house 3; audience well-pleased. Frank Jones in Country Cousin 9.

MILLSBORO.—LAVY OPERA HOUSE (Shields and Mendenhall, managers): Katie Putnam opened the season here in The Old Time Kilt 3 to a full house. The White Squadron 17.

GREENVILLE.—OPERA HOUSE: Dark week ending 5.

BRYAN.—

Tabernacle choir in singing "America." At another time they sang "The Star-Spangled Banner," and at the close, by numerous requests, "America" was repeated. There were a fully 12,000 people in the Tabernacle at this time. The Eisteddfod proper consisted of three sessions, viz.: afternoon of 3 and evenings of 3, 4. A concert was given 3, in which all the winners of prizes appeared. The military band contest for a \$300 diamond medal for conductor and \$200 cash to band was won by the Denhamer Band of this city. Anton Pederson. The second prize of \$100 and silver medal to conductor, won by the first Regiment Band of Butte, Mont., Samuel H. Treloar conductor. The Eisteddfod will be continued annually. The association under whose auspices it was given is called "The Columbian Association of Utah and Adjacent States and Territories." Some \$3,000 was distributed in various prizes. —SALT LAKE TRIBUNE (C. S. Burton, manager): Elision in magic to good houses 3, 4. —GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. in Babie; good houses.

VERMONT.

BENNINGTON.—GRAND OPERA HOUSE (F. M. Tiffany, lessee and manager): Nibbe to a good and well-pleased audience 4. Carl A. Naswin in The Silver King 11; Rhéa in Nell Gwynne 15.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Rhéa in Nell Gwynne 8 was greeted with her usual crowded house. Governor Woodbury and staff of Vermont occupying the boxes. At the close of the performance Rhéa held an informal reception on the stage. Wang 12; Robert Mantel 18, 19. —ITEM: The three troops of United States cavalry stationed at Fort Ethan Allen sell the box receipts and add much to the brilliancy of the audience with their bright uniforms.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Rhéa gave a very enjoyable performance of Nell Gwynne 7 to a small house.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Two Colonels 2, 3; good performance to large houses. Grimes' Cellar Door 4; excellent performance to S. R. O.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): James B. Mackie in Grimes' Cellar Door 3; fair audience. Fitz and Webster's Breezy Time 5; large audience. Stuart Robinson in Government Acceptance 7. One of the most fashionable audiences of the season. Joe Ott in The Star Gazer 8; very small house. Jules Grau's Opera co. 10 in Beggar Student.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Billy Van's Hot Minstrels 7; good upper house. Fitz and Webster's Breezy Time 16.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Joe Ott and his excellent co. in The Star Gazer to a large and highly-pleased audience 7. Mr. Ott has materially strengthened and improved his co., and he was as inimitable as usual.

PETERSBURG.—ACADEMY OF MUSIC: Billy Van's Minstrels 8, benefit Lodge 237, B. P. O. E., to a large and well-pleased audience.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Alvin Joslin 30; good business. Two Colonels 4; very poor business; excellent performance. A Breezy Time 7; good business. Kitty Rhoades week of 13; Corinne 21.

DANVILLE.—ACADEMY OF MUSIC (Orin A. Neal, manager): The season at this house has opened well and is progressing finely, with bright prospects of a profitable winter. Since the opening of the season the Two Colonels, The Span of Life, The Spider and the Fly have each played to large and delighted houses. Charles L. Davis (Alvin Joslin) 5 had a good-paying and well-pleased house, and Stuart Robinson in Government Acceptance 8 drew the largest, most fashionable and appreciative audience of the season.

RICHMOND.—Joe Ott played to unusually large business, 4, 5 at the Academy against such a powerful counter attraction as Buffalo Bill. Thomas Keene came to the Theatre 7, 8, presenting Louis XI. and Richard III. The latter play proved the stronger drawing card. Effie Elster was at the Academy on the same dates. Van's Minstrels gave a very good performance 9, and A Breezy Time opened on the same date for three days to good business. Stuart Robinson opened 10 at the Academy before a large and fashionable audience. Corinne at the Academy 14; Cora Van Tassel in Tennessee's Partner 16, 17; Louise Aydele 17-19 at the Theatre.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): The Pay Train 3; good house; pleased the gallery and didn't hurt the parquette. —NINTH STREET THEATRE (J. C. McCormick, manager): Richard III. 1-3 to overflowing houses. Colonel W. J. Fife, as the crook-backed Duke of Gloster, was the recipient of much praise. His co., with few exceptions, were mediocre.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Burglar 7, 8. —CORDRAY'S THEATRE (W. F. Russell, manager): Chase Stock co. continue to draw satisfactory patronage. Theatrical affairs here are practically at a standstill.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): The Burglar Sept. 30 with Eugene Moore as the burglar and Anna Boyle Moore as Alice. Mrs. Moore was booked here two weeks ago and had to postpone to the above date on account of a dangerous illness. The result was a packed house. Eunice Goodrich and co. in a repertoire of seven plays 7-12.

WEST VIRGINIA.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Joshua Simkins 4; capacity of the house; general satisfaction. Field's Darkest America 25; Two Johns 28.

CHARLESTON.—BURLEIGH OPERA HOUSE (N. S. Burlew, manager): James B. Mackie in Grimes' Cellar Door 3; fair business. Two Colonels 7; fair business. The Scout 10; Kidnapped 18; Kimball-Corinne Opera co. 22; Digby Bell 28.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Grimes' Cellar Door 7; poor business. The Scout 9.

WHEELING.—OPERA HOUSE (F. Riester, manager): The New Boy kept a large audience in an uproar evening of 7. The Stowaway 16; Powell 18. —GRAND OPERA HOUSE (Charles A. Feinler, manager): New York Stars 17-19; The Three Guardsmen 21-23.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A. V. Pearson co. in repertoire week of Sept. 30 played to fairly good business at popular prices. The co. has been doing poorly previous to coming here, and arrived in financial straits. After playing two nights their manager, A. Milo Bennett, left for parts unknown, taking with him the receipts, about \$60, and leaving back salaries unpaid. The local management arranged with the cast to play balance of the week on the cooperative plan, and each night the members lined up at the box-office for their share of the "div." The co. disbanded here. De Wolf Hopper 10, assisted by Miss Bertha Walzing, a Madisonian, which will assure a packed house. John Stapleton in The Wife 11; Standard Vaudeville 18.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Morrison's Faust 5 to a fair house. Marie Wellesley's Players (Richard Ober, manager), who played three consecutive weeks as a summer stock co. in August, opened Monday, 7, to S. R. O. for week. Marie Wellesley and Richard Ober received curtain calls, and the scenic effects received applause. Co. is good and scenery handsome. Emma Forsythe, lately with James O'Neill, is a recent addition to the co.

CHIPPewa FALLS.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Marie Wellesley's Players, under the management of Richard Ober and R. W. Wilson, closed a two weeks' engagement here 5 in repertoire at popular prices; crowded houses nightly. —ITEM: Emma Forsythe joined the co. here and George W. Page, of Page's Players, will join them at Eau Claire next week, or as soon as illness will permit.

RACINE.—BELL CITY OPERA HOUSE (J. Johnson, acting manager): A large and cultured audience greeted Julia Marlowe-Taber in The Twelfth Night 1. The Old Homestead was welcomed by a good-sized audience 3; strong co. and good performance. A Modern Mephisto, with Helene Mora as the star, 5; co. and play first-class, but only fair business. The musical numbers of Helene Mora met with hearty applause. Standard Vaudeville opened Monday, 7, to S. R. O. for week. Marie Wellesley and Richard Ober received curtain calls, and the scenic effects received applause. Co. is good and scenery handsome. Emma Forsythe, lately with James O'Neill, is a recent addition to the co.

WISCONSIN.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Morrison's Faust 5 to a fair house. Marie Wellesley's Players (Richard Ober, manager), who played three consecutive weeks as a summer stock co. in August, opened Monday, 7, to S. R. O. for week. Marie Wellesley and Richard Ober received curtain calls, and the scenic effects received applause. Co. is good and scenery handsome. Emma Forsythe, lately with James O'Neill, is a recent addition to the co.

MERRILL.—BURLEIGH OPERA HOUSE (William Con-

ners, manager): House dark week 22-28. Maloney's Wedding 11.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Lincoln J. Carter's play, The De-faulter, drew a big house 3. For Fair Virginia 7; Chicago Marine Band 8.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stump, managers): Maloney's Wedding 14. —BELMONT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Julia Marlowe-Taber in Twelfth Night 3; big house. Mrs. Taber and her fine co. charmed everyone. Conroy and Fox in O'Flarity's Vacation 7 to a good house.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Julia Marlowe-Taber 2; large and enthusiastic audience. Cook Sisters' U. T. C. co. 5, Denham Thompson's Old Homestead 8; good-sized audience. Lecta in recitations and impersonations, under the auspices of the Presbyterian church, 11. Two Jolly Old Chums 16; Fair Virginia has been cancelled.

MENOMONEE.—THE MEMORIAL (E. J. Newsom, manager): Dark 7-12. —GRAND OPERA HOUSE (Fred Schmidt, manager): Dark 7-12. —ITEM: Mr. Schmidt has recently put in a new hard maple floor, place of the old oak one.—David Stori, manager of the new Opera House here, died 5, aged sixty-five. He has owned and managed the new Opera House for the last sixteen years.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Guthrie-Moyer Concert co. Sept. 30; fair house. Maloney's Wedding 1; poor house. —ITEM: The season opens light; about 25 per cent. less than last season.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Columbia Opera co. 11; Maloney's Wedding 15.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Professor Hoffmann's Concert (local) 3; large house. For Fair Virginia 14.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark. Columbia Opera co. 14; advance sale of tickets 14.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Maloney's Wedding 12.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Lecture by Col. J. P. Sanford 16; Globe Trotter 21; lecture by Sam Jones 23. —ITEM: H. T. Irvine, formerly leader and director of the Nebraska State Band, has accepted the position of leader of the Cheyenne Opera House orchestra.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Melba Concert co. appeared to good business 4. The fair singer received an enthusiastic welcome to Montreal and was the recipient of some beautiful floral offerings, as was also Madame Scialchi. A special feature of the programme was the singing of the celebrated baritone aria from The Barber of Seville by Sig. Campanari, which was applauded to the echo. The organization is an excellent one all round. Lillian Russell (Opera co. opened 14) came to a big house 7. Miss Russell, who has not been here for nearly eight years, received a warm welcome, as did also Joseph Herbert and Teddy Solomon, both old Montreal favorites. Charles Wynne, a newcomer made a good impression. The opera is magnificently mounted and the chorus very evenly balanced. At the close of the second act in answer to the demand for a speech, Miss Russell thanked the audience heartily for their kind reception of her, and introduced Max Freeman, who staged the opera to share in the applause. La Perichole 11, 12; Salvini in repertoire 14-19. —THEATRE ROYAL (Sparrow and Jacobs, managers): Harry Williams Vaudeville co. opened to S. R. O. and gave a fine variety performance. Gertrude Gilson, James Walbrook, Farnum and Seymour and McAvoy and May are among the principal features. Wicklow Postman 14-19. —Opera Francaise (Société Francaise, managers): The opening of the Opera Francaise 3 was decidedly one of the most brilliant events of the season. At 7.45 every seat in the house was sold. The audience was a representative one. Among those present were Lieutenant Governor Chapleau, the French and Belgian Consuls, and Mayor Villeneuve, the opera, Thomas' Le Songe d'Un Nait d'Élé, was given in first-class style. Mr. Barbe appearing as Shakespeare and M. Geoffray as Falstaff. Madame Comte-Henry sang Elizabeth in excellent style. She possesses a light voice of great sweetness and highly cultivated. She was ably seconded by Madame Clercy as Olivia. The interior of the theatre has been altered and all the decorations are entirely new. They are in light tints, gray, white and gold, and give the auditorium a bright and cheerful appearance. The management should however get a new curtain, the present one is a blot on a pretty picture. It is a disgrace and a shame that the theatre should introduce Madames Escaudi and Bernati and Mm. Deo and Castel. Les Mousquetaires de la Reine 10-12. Mirelle and Norma underlined. The ever popular Wang, with Al Hart, a Montreal boy in the title-role, opens at the Queens.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Fatal Card co. opened 7 to a rather small audience. The co. is not a brilliant one. Charles Sheddman as the criminal Marable was effective, and Walter Horne and Kathryn Osterman were acceptable. Lillian Russell 14-19. —PRINCESS'S THEATRE (Frank Connolly, manager): House dark 7-9. James O'Neill in repertoire, presenting Monte Cristo, Virginia and The Courier of Lyons. —TORONTO OPERA HOUSE (Ambrose J. Small, manager): Jefferys Lewis presented Forget-Me Not to a large house 7 and received a most flattering reception. The support is good and includes Haskins Forrest and Will C. Cowper. Barney Ferguson 14-19. —THE CRYSTAL THEATRE (S. L. Young, proprietor): The attractions this week are the fat lady bicyclists, who range in weight from 285 to 620 pounds and are packing the house at every performance. In the theatre an excellent bill is produced including A. C. Lawrence, James Waldron, Edwards and Neilson, The Toolies and the Bonitos. —MANSKY MUSIC HALL (J. E. Sackling, manager): Melba was greeted by one of the largest and most enthusiastic audiences ever assembled in this city 7 and received a perfect ovation. Melba is supported by Madame Scialchi, Mile. Baumeister, Signor Campanari and Signor D'Anghegne, who were all warmly welcomed.

ST. THOMAS.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager): As noted briefly in my last letter Salvini in The Three Guardsmen opened this house 1 to S. R. O. He was enthusiastically received and his support was excellent. Adelaide Fitz Allen and Lulu Klein were great favorites and the male portion of the cast was capable throughout. The house itself is a little gem. It has four boxes, which, with a large horseshoe gallery, make the seating capacity 1,400. The stage is 38x50 with two star dressing-rooms at the side, the rest of the rooms being below the stage. Messrs. Garing and Coy scenic artists, Tonawanda, N. Y., deserve great credit for the way in which they filled their part of the contract, the painting of a full supply of scenery and also of a new drop curtain. Altogether the house is capable throughout. The house itself is a little gem. It has four boxes, which, with a large horseshoe gallery, make the seating capacity 1,400. 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MIRROR INTERVIEWS.



From a photograph by Baker.

Alexander Herrmann.

Herrmann is a born magician. He not only mystifies and entertains on by the astonishing dexterity with which he executes his remarkable feats, but charms you by his grace of manner and the singular magnetism of his entire personality. Herrmann, moreover, has comedy talent of no mean order, and that is why his entertainment of "magic, myth and mystery" is a *divertissement* in the full sense of the term—it amuses, astonishes and provokes laughter from start to finish.

After the nature of the interview I desired had been duly explained, Mr. Herrmann outlined his career as follows:

"I was born in France on Feb. 10, 1844, but am of German parentage. My father, who had practised medicine in Germany, moved to Paris several years before I was born, and became one of the most noted prestidigitateurs of his time. He had sixteen children, eight of whom were boys. I lived in Paris until I was ten years of age, when my eldest brother, Carl Herrmann, who had become well known as a magician, kidnapped me, taking me to St. Petersburg to teach me his art. My father was strongly opposed to this procedure. His opposition came principally from the fact that he was not willing to let me give up my studies, but finally he consented when my brother agreed to engage a tutor for my special benefit. I remained with my brother until he took me to Vienna. Then my mother came there, and insisted on my return with her to Paris, where I remained until I was twelve years of age, when my brother again kidnapped me and took me back to Vienna."

"Did you take naturally to magic?"
"Yes, indeed; I showed an inclination for magic from early childhood. The talent was born in me and developed into a passionate fondness and an intense desire to master all the intricate mysteries of necromancy and prestidigitation. While at Vienna I attended college, where I became possessed of books containing accounts of Balsamo, and others, the perusal of which were of great benefit to me in my subsequent career. I would often closet myself for hours to master some sleight-of-hand trick I had read about or witnessed at a public performance."

"How long did you remain with your brother?"
"Until I was fifteen years of age. Then I went to Spain, where I made my first appearance before Queen Isabella II. Since then I have appeared as a magician in nearly every country of the civilized world."

"When did you first come to this country?"
"I came to America in 1861, and have since made it my home. In fact, I am an American citizen, as I was naturalized in Boston in 1876. I made my American debut in conjunction with my brother Carl at the Academy of Music, New York, during the season of 1860-61. We played there for seventy-five nights to large profits. My brother and I then made a tour of the world. In 1867 we formed a second co-partnership, and made a most successful tour of this country, after which my brother returned to Europe. He died in Carlsbad in June, 1887, at the age of seventy-one. He had a great gathering of the friends of his lifetime on his seventieth birthday, which he made the occasion of his professional retirement. He made and lost several fortunes, but died a millionaire."

"Did you continue your performances in this country after your brother's retirement?"

"Not immediately. I first visited the principal cities of Europe and South America, returning to the United States in 1874. It was during that tour that I appeared in 1870 for one thousand consecutive nights at the Egyptian Hall, in London. I had learned in America the value of making the press and public talk about a public performer. So, shortly after my arrival I set about to devise a genuine sensation."

"And did you succeed?"

"I should say so! I'll tell you about it. Asking two friends to accompany me, I walked one morning down Regent Street. Getting into a crowd with two policemen close behind us, I stepped up to a gentleman in front of me, and picked a handkerchief out of his pocket in a most clumsy fashion, and at the same time purloined the watch of his companion as adroitly as possible. The two policemen saw the handkerchief lifted and grabbed me as the thief. My two friends offered to vouch for me, but just then my second victim discovered the loss of his watch, and insisted that I must have stolen it also. I insisted on the other hand that I had not stolen the watch, and a search of my person failed to reveal it. Then I suggested that the two policemen should search themselves. The handkerchief was found in the pocket of one of them, and the watch in the pocket of the other."

"And what was the upshot of your *leger-de-main* feat?"

"Why the bobbies wouldn't listen to any explanation. My friends tried in vain to make them look upon the whole affair as a magician's joke. They declared that they were not to be fooled in that way, and marched me off to the police station. There I was recognized and set at liberty. I had accomplished my object. The London papers made a sensation of the incident, and the whole town was laughing at the practical joke I had played on the bobbies."

"Did you remain permanently in America after you return in 1874?"

"I made annual tours in the United States and Canada until 1883. Then I went to Brazil and other countries of South America. Don Pedro was greatly interested in my entertainment, and attended nineteen of the twenty performances I

gave in Rio Janeiro. On my departure he presented me with the cross of Brazil. From South America I made a tour of Russia, which extended through Siberia. My reception in St. Petersburg was most flattering. While there I was invited to a banquet tendered to the Spanish Minister. The banquet was attended by the most distinguished members of Russian society, including noblemen, high officials, artists, authors, lawyers, military officers, all jolly good fellows. In the course of the evening they drank my health, and in giving the toast it was suggested that I should henceforth be known as Herrmann the Great. And that is how I came to adopt the title. From Russia I went to London, where I repeated my former success. In 1885 I returned to America, and have continued to give my entertainments here since then, although I made \$157,000 on my foreign tour."

"Are your annual tours here as profitable as formerly?"

"They become more profitable from year to year. I get the best terms conceded to any star on the road, and make from \$85,000 to \$100,000 profit on each annual tour. But I am not a rich man for all that, as I lost nearly everything on outside investments. Herrmann's Theatre in New York, now known as the Gaiety Theatre, cost me a small fortune. The collapse of the walls for the theatre I started to build in Brooklyn also cost me a lot of money. I've had enough of theatres, and sometime ago I disposed of my interest in the Broad Street Theatre, in Philadelphia, to Nixon and Zimmerman. I was quite successful, however, with the Transatlantic Vaudeville company I sent on the road three years ago, and I shall put out a similar organization during the season of 1896-1897."

"Are you willing to explain the bullet-firing test you performed at the Metropolitan Opera House a short time ago?"

"Why not? The idea of being fired at with powder and ball is by no means original with me, nor is it new. To the manner of its execution only do I lay the claim of originality. There are various ways of performing the feat. One way is to have the pistol or gun made so that the tube that connects with the powder pin, if it be a flint lock, or with the cap if it be a percussion lock, instead of running into the breech of the barrel proper, run down into the tube that contains the ramrod. Then the committee is called upon to mark the bullet, load the piece and fire at the performer. The false barrel or ramrod tube has been previously loaded with a strong charge of powder and wad only. The ramrod is laid aside and the report is as loud as though the charge was fired from the regular barrel, while no part of the barrel proper is charged with powder, and the leaden bullet remains undisturbed. The bullet marked by the committee, having been palmed by the performer, is then presented, and the thing is done."

"Isn't your entertainment nowadays more elaborate than formerly?"

"Yes, it has kept up with the requirements of the times. Madame Herrmann attends to the artistic novelties and stage management of our entertainment, for which line of work she has pronounced ability. She devises all her spectacular dances, designs all the costumes and arranges all the light effects. In one of her dance creations there are lights of eleven different colors, and if one of the lights is not thrown on her properly she discovers it instantly and calls attention to the mistake in a low tone of voice, so that the operator can set matters right. Then, you know, she assists me in our 'After the Ball' illusion, and assumes the principal role in our magi-comedy, 'The Artist's Dream.'"

"Do you intend to introduce any special novelty this season?"

"Yes, I have perfected a new order of Living Pictures which I intend to introduce next Thursday night at Pittsburgh. Instead of having the pictures rolled on and off the stage they will appear and dissolve in full view of the audience without the necessity of drawing a curtain between the exhibition of each picture. The audience will wonder how it is done, but that's my secret. The subjects will be taken from paintings of the great masters and from real life. In some of them the figures will not merely be posed but will illustrate the subject by action, as for instance in a Living Picture I shall present in which women will dive into water and disappear. The construction of the apparatus cost me \$65,000, which, you see, has swallowed up a large share of the profits from last year's tour. I have a place on First Avenue, New York City, which I have fitted up expressly for experiments in the invention of novel illusions."

"Did any of your brothers become magicians besides Carl Herrmann?"

"No, the others went into commercial life. I have a nephew, Leon Herrmann, who is very clever. He is at school in Europe at present. I expect to bring him to this country, and have him travel with me next season with a view to have him become my successor. You see, the Herrmanns have been leading magicians for over a hundred years. Even my grandfather was well known as an amateur magician, and I naturally don't wish the name of Herrmann to die with me. On the contrary I hope that my nephew will even excel his uncles and grandfather in winning renown as a magician."

"Have you anything new in preparation for next season?"

"Yes, among other new features of my entertainment next year I shall produce a magical one-act comedy I have written called 'The Soul's Master,' in which I shall assume the role of an old doctor. By-the-way I am at work on my Reminiscences which are to be published in book form. If you will come to my home on Long Island Sound next Summer I shall be pleased to show you my collection of curios gathered during my various tours in all parts of the world. I have a collection of autographs from eminent personages that I value most highly, and still more do I prize the various medals with which I have been decorated by all the potentates before whom I was invited to appear. Among my souvenirs are a watch and snuff-box presented to me by Napoleon III."

"At this point Manager Bloom arrived in the star dressing-room of the Grand Opera House with the information that District Attorney Fellows and his family were in a box waiting for the curtain to go up. Now Herrmann is unusually fond of showing off his sleight of hand tricks before the legal luminaries, and he wouldn't keep the court waiting for all the wide, wide world. So we adjourned the interview *sine die*. Long may he conjure!"

A NEW ST. LOUIS THEATRE.

A new theatre is to be built in St. Louis. It will be constructed so as to be equally suitable both for Summer and Winter performances. The building will be situated on Grand Avenue, which is the geographical centre of the city and in the vicinity of the best residence district. The total amount to be invested in the enterprise will be between \$300,000 and \$250,000, and the theatre will be one of the finest in the West. Daniel B. Ely is at the head of the undertaking.

A SENSATION IN BERLIN.

BERLIN, Oct. 1.

Eight months ago an insignificant young lawyer sent Director Lautenberg a four-act play with the request that it be given a trial performance on the "Free Stage." The request was granted, and one Sunday afternoon last May, in the presence of the critics and members of the profession, Die Mutter first saw the light of day. It was chronicled then as "a play showing decided talent and originality." That was the last we heard of it until last week when its first public performance took place at Director Brahms' Deutsche Theatre. To say it met with success little expresses it. It is the sensation of the season. People talk about it. Critics write about it, and every evening the twenty-two-year-old author is compelled to appear before the curtain amid enthusiastic cheers.

THE IBSEN INFLUENCE.

The influence of Ibsen and of Hauptmann are plainly visible in the work, but yet Hirschfeld is different from his predecessors. Die Mutter is a problem play with the problem solved. It is realistic without being gross; modern without being unpoetic. If the first act lacks action it is not noticeable, handled by such artists as Elise Sauer, Emanuel Reicher and Hermann Müller. Indeed, the entire performance from first to last was above criticism. It is the best I have seen for years at the Deutsche Theatre, and if Manager Brahms is clever he will leave the classics, which he does not give to everyone's satisfaction, and convert his theatre into a temple of modern art.

BARNAY'S STATUS IN BERLIN.

Our friend "Touchstone," in THE MIRROR of Sept. 14, gives us an interesting bit of gossip concerning the Barnay management of the old Berliner Theatre. He is quite right in one thing. Barnay is not popular personally in Berlin and never was. If Barnay wanted the moon, he took the people within reach, piled them up in steps, and ascended. He took just as many people, and made his steps just as high, as he deemed necessary. Naturally it was anything but pleasant for the people, but he got the moon, and returned smiling with that gorgeous orb extended high. He was sorry for the people; he may even have extended his hand and put them on their feet again—but the bruises and hurts remained. But that Barnay lowered the tone of the stage is a mistake. The books of the Berliner Theatre show that during the six years in which he was director the total number of performances given were 2,040. Of these 663 were devoted to Shakespeare, Goethe, Schiller, Lessing, Molière and other classics. Sixty-one plays by such men as Voss, Sardou, Wilbrandt, Lindau, Karlweiss, Schöndau, v. Moser, Björnson, Ibsen, Hebbell, Blumenthal, Henry Arthur Jones, Freytag, Wildenbruch, Fuld and Dumas fils, etc., were successfully given, receiving together 903 representations. The remaining 344 evenings were devoted to premieres, or other plays which did not have success, and to the directors' "black list," which included Ohnet's Le Maître de Forge, Dumas' Kean, Brachvogel's Narciss, Birch-Pfeiffer's Jane Eyre, and Roberts' Chic. Of course, these are trash, but they are harmless and were exceedingly well given, and the last two, in which Barnay did not appear, gave Agnes Sorma an opportunity to do some clever acting. To show you that the plays were well given, I will merely quote the names of some members of the company who are among the foremost artists of Germany: Friedrich Haase, Mitterwürger, Ludwig Stahl, Ernst Formes, Jelenko, Frau Baumeister, Nuschka Butze, Agnes Sorma, Franziska Ellmenreich, Anna Haverland, Hedwig Niemann-Raabe, Helen Odillon, Marie Pospischel, Elise Sauer, Clara Ziegler, Prassch Grevenberg, and others. So, whatever may be said for or against Barnay personally, the fact remains the same that he has done as much if not more for the advancement of dramatic art in Berlin than any one else.

THE LILIPUTIANS IN A TRIP TO MARS.

I dropped in at the Friedrich Wilhelm Stadt Theatre, yesterday, where the Liliputians were giving their thirty-sixth performance of A Trip to Mars to a well-filled house. They are doing good business over here and Manager Rosenfeld expresses himself as highly gratified. He says he has found no novelty that he considers suitable to take back with him this year, but he whispered confidentially that he had a big one in view for next year, the nature of which is not yet to be revealed.

BLUMENTHAL'S NEW COMEDY.

Countess Fritze, a comedy in three acts by Oscar Blumenthal, was given last night for the first time at the Lessing Theatre with decided success. Zerline Grundel, an operette singer, Countess Fritze, formerly of the theatre, but now a dashing young widow, and Orchestra Director Ambrosius, on the one side, and a party of respectable philistines on the other, give rise to many laughable situations. Then there is the philistine husband, whose hair on the temples (of course after a meeting with Zerline) grows darker instead of whiter, and his wife, who "has her suspicions," the innocent daughter and all the rest. The play is bright and sparkling and was received, especially the first act, with plenty of laughter and applause. Marie Reichenhofer and Jenny Gross as the Countess and Zerline were chic and attractive. Louise V. Pollnitz was inimitable as the suspicious wife. Ludwig Stahl, Schinfeld and Guthery also did excellent work.

Z. E. H.

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THE HONOUR INJUNCTION CASE.

Status of The Daly-Walrath Controversy—
Judge Gibbons' Interesting Opinion.

Lillian Walrath and her company arrived in town from Chicago last Tuesday. In consequence of the temporary injunction secured by Augustin Daly in Chicago—dissolved later by Justice Barrett in this city—Manager Bailey Avery received notices of cancellation of time from almost all the theatres with which he was booked, and so the company has had to remain idle until the route is straightened out again.

It is, however, by no means certain that Miss Walrath may present the play of Honour. The order of the Supreme Court dissolving the Chicago injunction has not yet been signed, and ex-Judge Dittenhoefer, counsel for Mr. Daly, has obtained permission to present further affidavits in the matter.

To a MIRROR reporter Judge Dittenhoefer said:

"When the motion to continue the injunction secured by Mr. Daly in Chicago was argued before Justice Barrett, Miss Walrath's counsel presented in opposition to the motion only two affidavits which in our (Dittenhoefer, Gerber and James) opinion were of no legal importance. When the decision came down denying our motion, we were surprised to find that long affidavits going into the marrow of the controversy had been presented by the opposing counsel unknown to us and of which no copies had been furnished us. When Miss Walrath's lawyer was taxed with having done an irregular thing he said he had left the city in a hurry but had given instructions to have copies furnished us. When Justice Barrett learned of this he at once directed that copies be furnished us and consented to listen to further argument."

In the event of the Supreme Court denying the motion after the new hearing, Bailey Avery says, it is the intention of Miss Walrath to sue Mr. Daly for damages resulting from the cancelled time.

Mr. Avery is now negotiating for time at a Broadway theatre to present the play in New York as soon as possible.

THE CHICAGO DECISION.

The decision of Judge Gibbons in Chicago in this case is thought to be far in advance of any recent adjudication touching the question of copyright, and will in suggestion—even if on the final disposition of this case it shall be legally overthrown—prove to be of great benefit to play buyers and play writers who may become familiar with its details. It is accompanied by a very exhaustive opinion by the learned judge, and this opinion has been secured by THE MIRROR through the courtesy of James Fanning Latham, attorney, of Chicago, and is below printed in full:

Augustin Daly vs. Lillian Walrath et al. Before Judge John Gibbons.—Oct. 5, 1895.

This is a bill for injunction filed by Augustin Daly, against Lillian Walrath and others, to restrain the defendants from producing, representing or playing a certain play named Die Ehre, or Honour, as a drama or representation on a stage in the city of Chicago or elsewhere in the United States of America.

It is claimed on behalf of Mr. Daly that Herman Sudermann, a citizen of Germany, wrote and published a play in that country entitled Die Ehre, which was there presented on the stage in 1890, and that one Emanuel Lederer purchased from the author the privilege of presenting this play in the United States, Australia and Canada; that thereafter Augustin Daly, the complainant in this bill, purchased from Emanuel Lederer all the rights and privileges which he (Lederer) acquired under his contract with Sudermann, the author.

In answer to this claim the defendants by affidavit show that one Francis Reinau in 1891 purchased in New York city for the price asked a book printed in the German language under the title "Die Ehre," which purported to be the fourth edition of that work; that he translated the contents of the book into the English language so as to dramatize the same for presentation upon the American stage, claiming that inasmuch as this book had been originally published in German and not copyrighted in this country he had perfect right to translate it, adapt it to the stage and receive and enjoy whatever profits such dramatization might bring.

The volumes presented in court as exhibits purport to be copies of the different editions of the book up to and including the thirteenth edition, each having upon the copyright page certain words in the German language, which the English interpretation is, "all rights reserved." The defendants contend, that as this book was not copyrighted in the United States, any person who so desired, had the right to translate it into the English language, publish it, and do whatever with such translation that he might do with a book wholly his own in conception and composition. In brief, that the author had no right of property in his own production after the same had been translated into a foreign tongue, not having complied with the laws of the foreign country relative to copyright.

The primary question is what is meant by the right of property? I have had occasion heretofore to consider this question and for the purpose of this case I may say, as I then said: "That the right of property is a right which belongs to man as a member of society, and correlative to it is the right in every man to use and enjoy that which is his, in such manner as he pleases, so that in the use and enjoyment thereof he does nothing that is hurtful to himself or to another. This right of property is a private right, a natural right and a legal right. It is a private right because confined to the owner; it is a natural right because every member of society may enjoy it; and it is a legal right because it grows out of the common compact and is sanctioned by universal usage at all times among all civilized nations and all people." (Tenure and Toil, second edition, p. 114.)

Now, what does this right of property embrace? It embraces not only the exclusive privilege to use and enjoy the thing owned, but also the exclusive right to use, transfer and dispose of the same upon such terms, at such times, and to such persons as may be agreeable to the owner, provided that in so doing he violates none of the laws or rights established by the society of which he is a member, and to which he is indebted for the protection, preservation and enjoyment of that which is his." (Ibid, p. 128.)

These principles ought to be recognized and enforced because they are in consonance with the principles of equal justice and elementary law. Thus, understanding what is meant by the right of property, and the use and enjoyment thereof, has this man, the author of this play, or his assignee or licensee, lost all property in the play by reason of the fact that the drama was published and sold in book form in Germany? This is the principal question in the case, and in this connection I will quote from the dissenting opinion of Mr. Justice Thompson in Wheaton et al. v. Peters et al., 8 Pet., commencing at page 669. Mr. Justice Thompson, after discussing some preliminary questions, speaking of the rights of an author to his production or creation, says:

"The great principle upon which the author's right rests, is that it is the fruit or production of his own labor, and which may, by the labor of the faculties of the mind, establish a right of property, as well as by the faculties of the body; and it is difficult to perceive any well-founded objection to such claim of right. It is founded upon the soundest principles of justice and equity, and public policy. The origin of this right is not probably to be satisfactorily ascertained, and indeed if it could, it might be considered an objection to its existence as a common-law right; but from the time of the invention of printing, in the early part of the fifteenth century, such a right seems to have been recognized."

Whatever my own convictions be as to what the law should be, I must be governed by what I consider the weight of authority on the question as to what it really is. I would say, however, that there is a distinction between a law of Congress and an act of Parliament, which in respect to the question now under consideration has never been clearly decided by any court so far as I am advised. In this country we have two forms of government, and in some respects they are as separate and distinct from each other as the United States are from Canada. We have the government of the nation and the government of the state, and the government of the nation, or federal government, has no common law power; its powers are statutory, while the govern-

ment of the state has common law powers, and the common law at some period or other might be said to be a part of the law of the state, so far as it has not been changed, modified or discarded by legislative enactment. In the States and Territories organized after the adoption of the Constitution and formation of the government there is some distinction in this respect, but we look to the common-law to learn what the rights of the people are where such rights are not fixed or defined by statute.

The case of Donaldson vs. Becket, 4 Burr. 2806, was decided by the House of Lords after the enactment of the statute of the 5th of Anne providing for copyrights.

Mr. Justice McLean, commenting upon the decision of the House of Lords in the above case, said: "Lord Mansfield, being a peer, through feelings of delicacy, declined to give any opinion. The eleven judges gave their opinions on the following points: First: Whether at common-law the author of any book or literary composition had the sole right of first printing and publishing the same for sale and might bring an action against any person who printed, published and sold the same without his consent. On this question there were eight judges in the affirmative and three in the negative. Second: If the author had such right originally, did the law take it away upon his printing and publishing such book or literary composition, and might any person afterward reprint and sell for his own benefit such book or literary composition against the will of the author? This question was answered in the affirmative by four judges, and in the negative by seven. So that with the four we have the decision of Lord Mansfield in the affirmative, in Miller vs. Taylor, reported in the 4th Burr. 2,383.)

Third: If such action would have lain at common law, is it taken away by the statute of the 5th Anne, and is an author by such statute precluded from any remedy except on the foundation of the statute and the terms and conditions prescribed? Six of the judges to five decided that the remedy must be on the statute. So that with the five there was still the opinion of Lord Mansfield, to my mind the best jurist that England has produced since the days of Coke. If Lord Mansfield had given his vote the matter would have stood six to six, a divided court. Fourth: Whether the author of any literary composition and his assigns has the sole right of printing and publishing the same in perpetuity at the common-law, which question was decided in favor of the author by seven judges to four."

Wheaton vs. Peters, *supra*, may be considered the leading case in this country on the subject to which it

duce it, operate as a bar to asserting his exclusive right of property in his invention as applied to the music box? To so hold would be to give legal sanction to a flagrant wrong, would be to deprive industry of its legitimate rewards and rob laudable ambition of every incentive to battle for success.

The statute of Anne never was the common-law of this country, so that the rights of the parties in this case in Illinois, must be governed by the principles of a common law, unless the statute passed by Congress known as the "Copyright Act" has taken away from an author all his common-law rights of property in his composition. For the sake of argument—a proposition which I as a lawyer must deny—I admit that the copyright statute took away the right of this author to pursue his common-law remedy against any person who might print his book. But this does not answer the question as to whether the mere printing of the book should deprive his assignee or licensee of the right of presenting the play upon the stage. I do not. An author's property in his published book is wholly separate and distinct from his property in a dramatization of the said book, and the author might well say, "I will have this book printed and the printing thereof will serve to instruct, edify and amuse the public, especially those who witness its production on the stage." Having read the book they will more fully appreciate the character and moral of the play. From this work which he permits to be printed in his own country, he derives a certain revenue, but in any other country where they have a copyright law, and the author has not complied with all its terms and conditions, any man who finds or purchases a copy of the book may reproduce it, although the author has reserved to himself all rights of property in the book and has given notice to the world of that fact. The courts, in countries which have enacted copyright laws, countenance and encourage this system of pilfering the property of literary men, while they would characterize the same act when applied to any other kind of property as an aggravated tort, or as larceny. If the author printed, or permitted his book to be printed, in Germany, any man may publish it, may reproduce it, because he had not availed himself of the provisions of the copyright law of the United States. This all may be true, but the presenting of this drama on the stage is another source of revenue which grows out of the same production, the same creation of the author's brain. An idea, of course, is not a creation; it must be reduced to something visible or tangible. This creation of his brain, which

in this country; that is, the distinction as to the rights of property in the play itself, aside from the property or revenue in the book, which is a printed copy of the play, for sale to the public; that while it may be said the author has lost all property—not all property rights, but all right to enforce his rights, by reason of the fact that there is a copy right law in this country, which he has not complied with, he has not either in Germany or in this country, lost the common-law right to produce the play upon the stage and to derive a revenue therefrom.

Therefore, the conclusion is, that the preliminary injunction sought in this case will be allowed on complainant giving bond in the sum of \$5,000.

BOOKS REVIEWED.

"As the Wind Blows." A novel by Eleanor Merron. New York: Lovell, Coryell and Company.

Miss Merron, who as an actress has shown artistic individuality, versatility and that something not easily definable which impresses her thinking witnesses with a belief that the future will see her far more prominent in the theatre than she is to-day, has in various ways illustrated notable literary gifts. As the author of "The Last Rehearsal," "The Toilers," "Told by a Strolling Player," and many fugitive pieces of prose and verse, several of which have been embodied in MIRROR type, Miss Merron has, in fact, reached that pleasing place in the knowledge of those who read that makes her particular introduction as a writer unnecessary.

The novel above entitled, handsomely published, is the most ambitious work Miss Merron has made public. And it is worth reading. In these days, when wonder is inspired by the waste of good white paper and unimpeachable printers' ink—to say nothing of the extravagant consumption of wood pulp and the melancholy thought induced as to the slow growth of trees by a glance at the bookseller's display of so-called fiction—the habitual reader should regard a hint as to the worthiness of a new book as so much time saved. The intermittent or casual reader, of course, generally takes his chances—or rather his reading—without advice.

"As the Wind Blows" is not an epochal novel. It will not excite one of those controversies as to the problems of human existence which, strangely, enlist at once the imaginative philosopher and the dry statistician. It will not satisfy the person who looks over the pages of the average modern story for a detailed verification of the usual suggestive frontispiece. It is not profound, it is not problematic, and it is not erotic.

And yet the story is interestingly suggestive of some of the legal inconsistencies that control matrimonial relations in this country. It illustrates in the vital contacts of its characters the injustice to honest feeling that the varying divorce laws of the States make possible. It tells of one life wrecked by legal absurdity, and of another life which the arbitrary circumstances of law, added to the selfishness of a man or his hesitancy to do right in an emergency that involved his own happiness, robbed of the glory of the original and confident faith that once in a lifetime inspires a woman. The story deals, in fact, apparently, with some characters who have figured in life really, and with some circumstances that are plainly matters of fact.

As a whole the novel is interesting for these reasons, and because it makes no concession to idealism or romance. Its personages are for the most part clearly and cleverly pictured, and the story has dramatic qualities that give it value. Its women characters are much more convincing than its men characters, most of whom seem to be sketched but superficially. And while in no way qualifying the interest of the story in its entirety, it may be said that its beginning—the early chapters that introduce its heroine under unhappy circumstances in a half-home in New England—shows by far the most deft literary workmanship. These early scenes are in fact charming, and they bear every evidence of the felicitous sympathy of their author with the details—whether real or of the imagination—that introduce her more moving characters and happenings.

CUES.

Gertrude Swiggette has left Waite's Comedy company and joined Dr. Bill.

Frank Swick, for many years manager of the Great Western Printing Company of St. Louis, has tendered his resignation in order to gain needed rest.

Little Ruby, the child dancer, lost a gold bracelet last Thursday while attending a matinee at the Grand Opera House. The adornment was the gift of the Countess of Winchelsea and Nottingham, her godmother.

Parsons and Poole write from Rockport, Mass., that they have closed their Uncle Tom's Cabin company, and that they may reorganize to go out on a more elaborate scale.

Robert Drouet has been well received in the role of De Neipperg on the road with Madame Sans Gêne.

Charles Renaud, translator of Francois Coppée's "For the Crown," which is to be produced here by Edward Vroom, sailed for Paris on Saturday on La Champagne, bringing with him the sword and armor to be used in the play. Mr. Edward Vroom has engaged Clarisse Yvel, late of the Paris Opera Comique, to sing the Russian love songs in the drama.

The Campbell brothers, managers of The White Slave, report good business in all the large cities of the South, but say that business in the smaller places is the worst known in years.

Parsons and Poole's Uncle Tom's Cabin company opened season at Rockport, Mass., on Sept. 9, and have since played to good business through New Hampshire and Vermont. They have just added a band and orchestra, and now carry twenty-six persons. Gus T. Wallace plays Uncle Tom, and Kate Partington is the Topsy.

Pete Baker has made a hit as a German hayseed in Birds of a Feather, which is being successfully played by Stroth's Comedy company.

George Chenet, business manager of A Bunch of Keys, will close with that organization on Oct. 19 and take the management of Kitty Wolfe in On the Stage.

Joseph Brooks says that W. H. Crane has been offered \$50,000 for twenty performances at the Kafir Theatre, Cape Town, with expenses of his company to and from that remote point.

The Star Theatre—remodeled and redecorated—will be opened on Oct. 21 by Neil Burgess with Charles Barnard's new play The Year One.

Hoyt and McKee have decided to keep The Gay Parisians on at Hoyt's, and A Black Sheep will remain on the road until the holidays.

Milton Nobles is playing a highly profitable engagement at the Grand, San Francisco. He will play four weeks in Portland, Seattle, and Tacoma in November, and a return engagement in San Francisco later.

Emma R. Steiner has two operas now being presented by the Paige company, from which she is getting substantial royalties. She has contracted to compose the music for an operatic burlesque, which will be produced at a Broadway theatre during the Winter.



ELEANOR MERRON.

relates. The court was then composed of five judges and Justices Baldwin and Thompson, dissented from the decision of the majority of the court. Justice McLean, in behalf of a majority of the court observes, "that an author, at common-law, has a property in his manuscript, and may obtain redress against any one who deprives him of it, or by improperly obtaining a copy, endeavors to realize a profit by its publication, cannot be doubted; but this is a very different right from that which asserts a perpetual and exclusive property in the future publication of the work, after the author shall have published it to the world."

And he further says: "The argument that a literary man is as much entitled to the product of his labor as any other member of society cannot be controverted. And the answer is, that he realizes this product by the transfer of his manuscripts or the sale of his works when first published."

If the author has a right to sell his manuscript, such right necessarily conveys to the mind the conception of the thing sold. If it be a thing of value, why should not the author be permitted to use it, sell it, or give it to another, clothed with the protection which the laws of society afford when property rights are invaded?

"A book," says Justice McLean, "is valuable on account of the matter it contains, the ideas it communicates, the instruction or entertainment it affords." The manuscript from which this matter was copied for book form, the ideas it contained, and the entertainment which the words, ideas and incidents may afford in its oral delivery, and scenic presentation on the stage, is a product which the author never realized from the publication of the book. The author may not hold a perpetual property in the play, because it would be a safe and equitable rule to establish and enforce that the period of protection which the copyright statute affords, if availed of by an author, might be construed as a limitation on the time beyond which no one would be permitted to maintain a monopoly on anything considered useful or beneficial to society."

The learned jurist, Justice McLean, likens the right of an author to his composition to that of an inventor of a machine, and says: "Does not the man who imitates the machine profit as much by the labor of another, as he who imitates or republishes a book?" Admitted for all the purposes of this case, I concede the proposition that if the author either published his work himself, or permitted others to publish it in Germany, without complying with the copyright act of Congress, any man in this country may imitate that which he did—may reproduce the book, just the same as a mechanic may reproduce a sewing machine which has not been patented. But if the inventor who designed his invention of a sewing machine, also conceived that by slight alterations his invention could be adapted to operating a music box, should the fact that by some harsh rule of law, he lost the exclusive property in his invention of the sewing machine because any person who chose might repro-

duce it, be the chief source of the revenue that he is to derive from it, he has never given to the public, never published it for that purpose, never abandoned it to anyone; never parted with the property in it, and by the laws of civilized nations everywhere, wherever there is a court of justice, he has the right to appear and say to that court, "This is my property, this man found or purchased my book, and while he might reproduce the book, print the work as it is, or in the English language, yet the privilege of presenting it on the stage is a separate property, from which I am to derive a separate revenue. This property I never parted with and the publication of that book does not authorize any man to adapt my play to the stage and present it there as a source of revenue to him."

The line of reasoning adopted in Tompkins vs. Halleck, 133 Mass. 32, leads to the same conclusion which I reach; but the conclusion of that case is not a rational result of its reasoning. The court in that case says:

"Dramatic compositions differ from other literary productions not intended for oral delivery in this: that they have two distinct values, each worthy of protection—that which they have as books or publications for the reader, and that which they have by reason of their capacity for scenic representations. . . . The right of property which an author has in his works, continues until by publication a right to their use has been conferred upon or dedicated to the public has never been disputed. If such publication be made in print of a work for which no copyright has been claimed, it is a complete dedication thereof for all purposes to the public."

If of a work for which a copyright has been obtained, it is so dedicated subject to the protection afforded by the laws of copyright, the author accepting the statutory rights thereby given, in place of his common-law rights."

I cannot accept the conclusion of this decision. It is inconsistent with the whole reasoning of the case; but even admitting it to be good law, the court simply says that the author only loses his common-law rights by accepting the statutory rights thereby given him. As I have observed, if Herman Sudermann published his book in Germany, any man could reproduce it in the United States, but the author has never parted with his common-law rights in the play, intended for presentation on the stage, and in truth the very contract in dispute in this case shows that there is a right of property in this play aside from the mere revenue that would be derived from its publication as a book, because it is a right to produce the play upon the stage, not the right to publish it as a book that is in controversy in this case. Thus the very contract shows that there is a separate and distinct right of property in the play that no man can deprive the author of without protection in a court of equity.

The distinction here made, I believe, had never been drawn and decided by any court either in England or

TELEGRAPHIC NEWS

CHICAGO.

Delightful Weather and Good Theatrical Business—Hall's Breezy Chronicle.

[Special to The Mirror.]

CHICAGO, Oct. 14. We have been enjoying delightful theatrical weather here, and the excellent attractions offered at the down-town houses have been doing a fine business. Gillette and Too Much Johnson have hit them very hard at Hooley's, where that play enters upon its second week to-night. It is very funny, splendidly acted and the audiences are testing the capacity of the popular play-house. It could remain indefinitely.

Over at the Columbia Kathryn Kidder has made a fine impression, and her great production of Madame Sans Gêne is attracting the attention it well deserves. Augustus Cook and Harold Russell score hits and the scenic features provoke applause.

The policemen had a wonderful benefit at the Auditorium last week, the gross receipts reaching nearly \$20,000. The Sandow combination is a good one—as good as I have ever seen in its way. But the immense stage is too wide for serio-comics. On the first night Sandow's serio-comic started for the entrance in the middle of her last chorus, which is customary, and when she wound up, ready for her exit, she was fully an eighth of a mile from the wire. Thereafter she started to go off in the middle of the second verse.

That tuncful opera, The Sphinx, has caught on at the Schiller, where it is drawing big houses. Manager Gustave Frohman is to make the Schiller a producing house, and will soon put on The Witch, with Henley, May Shaw, Wheelock and a fine company.

Manager John W. Dunne left here for Dallas last night and will make a kangaroo jump from there to your city. His stars are doing as well as any of the others.

Russ Whytal's For Fair Virginia opened at the Chicago Opera House last night to an especially large audience. The reception accorded to both play and players was flattering in the extreme, each of the four acts being cordially applauded. Curtain calls were numerous and exceedingly demonstrative. At the end of the third act Mr. Whytal, in response to prolonged enthusiasm, was forced to make his personal acknowledgment, and at the conclusion of his speech was greeted with something like an ovation. The press with marked unanimity commended the performance, giving Mrs. Whytal special praise for her artistic work in the curtain-raiser, Agatha Dene. The fact of the New York endorsement having in a measure failed to reach here, and the author being comparatively unknown, makes the reception particularly interesting. Both press and public were agreeably surprised.

Seabrooke has made a wonderful personal success at the Grand in A World of Trouble, and his notices are the best any comedian has received here in months. He is very funny.

Manager Henderson, who has been resting here with his company, says that the secret of the poor business through the West has two barrels to it. In the first place the crops are too abundant and there is no money in sight, and in the second place the "ten, twenty and thirty" repertoire shows are too frequent. He says that the queer members of these organizations go into society in small towns and become local favorites, and that good companies that play the towns for one night are regarded as interlopers. His latter statement was borne out by a trouper whom I met in "The Dizzies" the other day. He had come in to have his silk hat blocked, as he was to play Sir Francis Levison in Tanksville that night, and he told me he had "knocked 'em cold" as Svengali in Fine Siding last week. I came near fanning him for assault.

Julia Marlowe-Taber and her husband are doing finely in repertoire at McVicker's, where their second week opened last night.

"Red" Hamilton reached Chicago last Friday. He said that the Mattie Vickers company, of which he was in advance, had "blown up," and that they failed to notify him. He went on billing towns for a week before he learned that he was ahead of nothing. That was a mean trick.

Charles Hopper, who did well in The Vale of Avoca last week at the Haymarket, took it to Havlin's yesterday, following Jolly Old Chums. Mr. Hopper is to do Chimmie Fadden, I hear.

Frank Hall's Parisian Circus and Venetian Water Carnival had a fine press opening last Thursday night, and the formal opening took place Saturday night, when the place was packed. A great show is given. At the press opening the tank was too full, and the man who did the dive from the dome deluged the spectators with water. With wonderful presence of mind an attaché threw a tarpaulin over Mr. Hall's diamond stud, and it was not put out.

Katie Emmett had a big house at the Haymarket last night for her new play, Chat, an American Boy.

Manager Will J. Davis went down to Lexington last week to witness "the trots."

Rush City opened well at the Alhambra yesterday and Finnegan's Ball went over to the Academy of Music. Both of the Jacobs houses are doing well.

Litt's Shaft No. 2 was given two big houses yesterday at the Lincoln, where Charlie Gardner broke the record last week.

Professor Gleason is filling the great Tattersall's with his entertaining horse show. Melba gives two concerts at the Auditorium this week, Wednesday night and Saturday afternoon.

Manager George A. Fair had a rousing benefit at the Masonic Temple Roof-Garden last night, and a great bill was presented. Business continues large.

Fields and Hanson's Drawing Cards, a strong company, is pleasing crowds this week at Grenier's Lyceum.

The Musical Westons, Martha Inler, Frank Moran, George Evans and other clever people are at the Olympic this week.

Dear old Hazel Kirke is the drama at Hopkins' South Side this week, with Pete Baker and the four Emperors of Music, and at the West Side house the Clipper Quartette, Lillie Laurel, the Nelson trio, and My Partner by the stock are the cards this week.

The City Club opened for two weeks at Sam T. Jack's Opera House this week.

Olivette by the opera company, and Professor Ferris the hypnotist, held the bill at Frank Hall's Casino this week.

Charlie Warren writes me from London that he and Marguerite Fish have made a hit in "the halls" with a burlesque on Tribby, written by Tony Denier of Chicago. It is called "T-will-be," and is full of Happy Calisms and other chestnuts.

Flossie Fewcrls is a new name sent to me by Arline Athens. Hers is not a bad one in itself. "Burr" Hall.

WASHINGTON.

Ada Rehan, Cissy Fitzgerald, 1492, In Old Kentucky and Other Attractions.

[Special to The Mirror.]

WASHINGTON, Oct. 14. Ada Rehan opened to-night at Albaugh's Lafayette Square Opera House in The Railroad of Love to a large and fashionable audience. Miss Rehan was warmly welcomed and the members of Mr. Daly's company were cordially remembered. Twelfth Night, A Midsummer Night's Dream, As You Like It, The School For Scandal, and The Taming of the Shrew are underlined. Stuart Robson follows.

Cissy Fitzgerald and The Foundling are well liked at the New National Theatre, where a full house is in attendance. The play is amusing and the support is praised. The star's dancing and other accomplishments are thoroughly enjoyable. The one act farce by Augustus Thomas, The Man Upstairs, is on for a curtain raiser. Hoyt's A Black Sheep next.

Rice's Surprise Party in 1492 commences the week's engagement to a large and well-pleased audience at Allen's Grand Opera House. The burlesque is brilliant in costume and scenery. Fay Templeton, Marie Dressler, Yolande Wallace, the Hengler Sisters, Charles E. Bigelow, Arthur Dunn and Walter Jones contributed largely to the success. The Twentieth Century Girl follows.

That vigorous, picturesque and thrilling production of life in the blue grass region, In Old Kentucky, with all its original effects, drew an excellent attendance to the Academy of Music. A strong company was seen in the interpretation. The race scene was received with applause, and the Pickaninny band were very much in evidence. On The Mississippi next.

Florence Bindley, in The Captain's Mate, is the attraction at Easton's Bijou Theatre this week, and to-night's opening finds a large audience assembled. Miss Bindley's talents as a comedienne, her specialty on musical instruments, and her singing and dancing are above the average. She was received with great favor. The audience was taken by the new photographic process known as the Henderson flash light. The company will print copies, which later in the week will be distributed as souvenirs. Semon's Extravaganza company follows.

James E. Thornton's Elite Vaudeville, headed by Bonnie Thornton, has a big following at Kernan's Lyceum Theatre. Sam T. Jack's Creoles next.

David Belasco's new play, The Heart of Maryland, was not ready for production until Wednesday night, when it was given its premier before an audience that completely filled Allen's Grand Opera House. It is one of the biggest productions ever given here, a masterpiece of scenic construction and stage realism, and scored an instantaneous hit. When it goes into New York, as it does a week from now for a run at the Herald Square Theatre, it will be one of the successes of the year.

This is the last season of Florence Bindley in The Captain's Mate. The clever comedienne will be placed next season in first-class houses. She will appear in a comedy adapted from the German. Charles W. Roberts has her management for the next three years.

Mary Helen Howe, daughter of Dr. Frank T. Howe, dramatic editor of the Evening Star, and a soprano singer of coming prominence, sang Mascagni's Preghiera for the first time in this city, with harp and violin obligato accompaniment, at a recent organ recital. She sang the difficult work with great dramatic force and expression, earning praise from musical experts.

Manager John W. Albaugh's working force at the New Lafayette are Harry C. Fisk, treasurer; Walter S. Evans, assistant treasurer; L. H. MacNichol, master of properties; Walter Williamson, electrician; Benjamin Morrison, stage carpenter; Charles Randall, orchestra doorkeeper; M. Howard, balcony doorkeeper; Louis Seybold, gallery doorkeeper; and Walter Fox, head usher.

Marko, the mesmerist, commenced a month's engagement at Odd Fellows Hall last Wednesday.

JOHN T. WARDE.

ST. LOUIS.

The New Boy at the Hagan—De Wolf Hopper at the Grand-Theatrical Chat.

[Special to The Mirror.]

ST. LOUIS, Oct. 14. All the theatres did a big business yesterday. Many of them turned away people. The Oriental closed to-day after a week's season of financial troubles between stockholders, and architects and builders over lack of funds. It was handicapped from the start, and was opened in an incomplete condition. The company has been here five weeks rehearsing without salaries. Many of the chorus are in destitute circumstances. Their condition is serious.

A play new here was presented at the Hagan at yesterday's matinee. It was The New Boy and the principal part was taken by Bert Coote, who has been seen here with Patti Rosa and Frank Daniels. It drew two big audiences Sunday, and is well attended to-night.

De Wolf Hopper commenced an engagement last night at the Grand Opera House, appearing in Dr. Syntax. It is presented by an excellent company.

The pantomimic spectacle, Superba, drew a big audience last night at the Olympic Theatre. It has been entirely reconstructed since its appearance here last year and many of the tricks and illusions are new.

The Tornado drew two audiences that filled Havlin's Theatre yesterday. The play is full of realistic mechanical effects and the company giving it is a good one.

The Rose Sydel's London Belles company, including young women in burlesque and a number of vaudeville artists, drew two big audiences to the Standard Theatre yesterday.

The operetta Clover was put on at the Oriental Theatre to night with an excellent cast. As in the opera last week Annie Meyer, Miss Lillie Salinger, Miss Fairbairn, Frank Dana, Stanley Felch, Henry Hallam, Philip Branson and William Castleman distinguished themselves by good work.

Minnie Bridges, who was one of the past Summer's favorites at Urrig's Cave, was one of the drummer boys in the production of A Milk White Flag last week at the Grand Opera House.

Felix, the Postillion, is the title of a German dialect character comedy, written by Fred Amack, of this city. It will be produced at the Pickwick Theatre on Oct. 18 under the direction of Joseph F. Hertz, who will play the title-role.

Mr. Amack has written a three-act political satire called A Backwoods Politician. He is rehearsing a company now and will shortly produce the piece in this city.

Ed. May, who has made himself very popular with the newspaper fraternity as the press agent of the Olympic Theatre this season, has again associated himself with the Great Western Show Printing Company.

Last Thursday the members of the A Milk White Flag company paid a visit to the Anheuser-Busch brewery, going down to it on a trolley, and enjoyed themselves hugely.

Alex. Spencer, whose familiar face was seen last week in the musical director's chair for A Milk White Flag, was seriously hurt by a fall from a bicycle which he thought he knew how to ride. Last Summer while at the Cave he attempted the same thing and came out looking as if he had met a mowing machine.

W. C. HOWLAND.

BOSTON.

Robert Hilliard and Andrew Mack Come as Stars to the Hub—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Oct. 14. Boston sees two stars new to its stage to-night and extends a cordial greeting to Robert Hilliard and Andrew Mack.

At the Park, Hilliard had a cordial greeting from a large audience and his double bill—Lost—24 Hours and The Littlest Girl—gave satisfaction to everybody. The company was uniformly good and Hilliard always was a favorite here. His welcome back was hearty.

Andrew Mack was the other new star to twinkle above the Boston horizon to-night and the performance of Myles Aaron at the Columbia was pronounced a delightful one in every respect. I heard one girl declare that she was glad that Mack had at last abandoned the monologue turn which he had worn threadbare by his introductions of it in every piece that he has played here.

Henry Irving and Ellen Terry have made a change of bill at the Tremont to-night, and King Arthur has been laid aside in favor of Nance Oldfield and the Corsican Brothers, while Faust, The Merchant of Venice and Louis XI. will be given later in the week. Next week will be the last one of his engagement here.

This is the last week of the engagement of the Empire Theatre stock company at the Hollis Street where The Masqueraders has been drawing the largest and most fashionable audiences of the season. It will be continued until Oct. 19, when there will be a Boston night, with Marsa Van by Mrs. Evelyn Greenleaf Sutherland and Mrs. Emma Sheridan-Frye, and Gudgeons.

Burnah continues on its run at the Boston, and houses increase in size rather than diminish, as might have been expected. Sir Augustus Harris came on from New York to see the production, and he declared that in many respects it was superior to the London one. That is one in Boston's favor.

There is no let up in the big business prevailing at the Museum, and The Fatal Card draws as largely as ever. There was great excitement in the various newspaper offices the other day when a report was telephoned in that there had been a dangerous explosion at the Museum. Reporters were dispatched pell-mell to the spot, only to learn that some excited individual passing by had been frightened by the crash in the sensation scene of the play.

In Sight of St. Paul's seems determined to stay in sight of the State House for a long time to come. The melodrama has been condensed into running limits, but as a result Emily Rigl's powerful death scene has been cut out. Less of Kendall Weston and more of Miss Rigl would please the average listener far more. Business continues large.

Alone in London has been put on by the stock company at the Grand Opera House this week. The company includes Howell Hansell, Lisle Leigh, Ollie Smith, Carrie Prior, Hattie Neville, W. F. Doyle, George K. Henry, Thomas Chapman, Harry Allen, Dickie Delaro, Arthur Buchanan, and Bartley McCollum, who is the director.

The Mikado is the opera of the week at the Castle Square, where it is given by the full strength of the company. It is somewhat unusual for an opera season to run as long as this one has without producing a single Gilbert and Sullivan work, and the revival was the most welcome one that could have been made. A reduction in price has been made for the matinees.

Katherine Rober in Moths is the attraction at the Grand Museum.

The Twentieth Century Girls are at the Howard Athenaeum.

Fox and Ward's Minstrels and Virgie Victoria's British Blondes are at the Palace.

The White Crook is at the Lyceum.

Continuous variety holds the stage at Keith's. Henry Irving was to have been tendered a complimentary dinner by the Papyrus Club on Thursday, but the death of Colonel W. L. Chase, the popular ex-president of the club, caused a postponement.

It is quite probable that another of Sutton Vane's plays will be given at the Bowdoin Square before the season ends. He will sail for home this week.

Lotta Bradford is to start on a New England tour next month, giving four standard plays.

Giles Shine is making a special hit in The Fatal Card at the Museum.

In Old Kentucky is coming to the Boston after the run of Burnah.

The Howard Athenaeum was fifty years old yesterday.

Marie Burroughs has returned from her visit to New York, and is now at her apartments in Boylston Street.

The Crystal Maze has at last opened in this city and is proving a great hit.

Viola Allen is visiting friends in Cambridge during her last week at the Hollis Street.

J. W. Harkins, Jr., and Edwin Barbour are under contract to write two melodramas for the Bowdoin Square this season.

The Boston season of Abbey's Grand Opera company will be at the Mechanics' Building for the two weeks beginning on Feb. 17. There will be no extra performances this year, for which the season subscribers should be profoundly thankful.

Ellen Terry has not been at her best during the past week, as a serious cold has been troubling her.

The Record is out with the suggestion that John Stetson should put some man like William Seymour into the Park with a stock company to produce comedies. It would not be a bad scheme. Melodramas seem to rule this season. Let us have comedies.

Here is a French comparison by Frank Chase which is worthy of preservation:

"Bon; 'Milk White; 'May Irwin."

Fanny Davenport made a flying visit to Boston last week, and was at the Thorndike for two days.

Nat Childs will go out as advance press representative of Henry Irving after his New York engagement. He may also accompany him to England.

Willie Cushing Bruce is at his post at the Hollis Street Theatre this season, as managers who play that house will learn with pleasure.

There was a renewal of the regular rumor that Charles H. Hoyt had leased the Park for a long term of years, beginning Nov. 16. The rumor

was promptly declared to be without foundation, and originated from the fact that A Black Sheep was soon to come to the Park, and that A Contented Woman would also run there.

Omene's dance is again in disfavor here. Aldermen Witt and Bryant, of the licensing committee, went to see her at the Palace three times last week, and on the last day of her engagement they decided that her act was not fit for public presentation. "Festina lente" is evidently their motto.

There are legal complications at the Grand Opera House, and John W. Hamilton, who has been business manager for George E. Mansfield this season, has sued for back salary and breach of contract, and attached real estate which has been in Mr. Mansfield's name.

Ruth Holt, the society girl from Waverly, who has gone on the stage as a member of Otis Skinner's company, has been very cordially received here and theatre parties of her friends were to be seen at about every performance.

David Christie Murray has returned to Boston and was the guest of honor at a reception given by Dr. and Mrs. J. P. Sutherland. A number of theatrical people were present.

It was an unfortunate thing for the Home Journal to follow a glowing tribute to Otis Skinner's dramatic work with this:

"Do you think Skinner can make a living out there?"

Make a living! Why, he'd make a living on a rock in the middle of the ocean—if there was another man on the rock.

That "make-up man" must have received a calling down. JAY BENTON.

CLEVELAND.

William H. Crane, Fantasma, John Kernell, and Other Attractions—Gossip.

[Special to The Mirror.]

CLEVELAND, Oct. 14.

William H. Crane opened a week's engagement to-night at the Euclid Avenue Opera House in His Wife's Father before a large and fashionable audience. It will undoubtedly be a successful week as there are several large theatre-parties booked. On Wednesday the entire house will be taken up by one party. Mrs. Potter and Mr. Bellevue and the Lillian Russell Opera company divide next week.

The Lyceum Theatre has this week the Hanlon Brothers' Fantasma, and a large audience is in attendance to-night. Next week, Joseph Murphy.

John Kernell in The Irish Alderman packed the Cleveland Theatre to-night. The White Rat next week.

This afternoon and evening two crowded houses welcomed the American Vaudeville company to the Star Theatre, where they remain all week, and will be followed by the City Sports Burlesque company.

The handsome new drop curtain at the Euclid Avenue Opera House was designed and painted by Gates and Morange, of New York.

Minnie Madden Fiske has been highly praised by the local critics for her superior and artistic acting in The Queen of Liars. The play and company received favorable mention, and the audiences were large and critical. Should Mrs. Fiske favor Cleveland with a return engagement, she will be welcomed by large houses.

Manager Hartz is the first local manager to adopt the rule of assessing complimentary, for the benefit of the Actors' Fund of America.

General J. B. Gordon will lecture at Music Hall to-morrow night.

The Melba Operatic Concert company will be at Music Hall on Oct. 23.

WILLIAM CRISTON.

PITTSBURG.

The Tavery Opera Company, Herrmann, and On the Mississippi—Sullivan's Benefit.

[Special to The Mirror.]

PITTSBURG, Oct. 14.

The Tavery Grand Opera company opened to-night at the Duquesne Theatre in a double bill, Lucia and Cavalleria Rusticana, to a large and appreciative audience. William Tavery, Signor Guille and Messrs Clarke, Schuster and Abrahamoff were well received, and the chorus was efficient. The Huguenots, Carmen, Mignon, Faust and Il Trovatore are underlined. The Camille D'Arville Comic Opera company follows.

At the New Grand Opera House Herrmann began an engagement to the full capacity of the house, and the advance sale is very large. Marie Wainwright follows in repertoire.

On the Mississippi was the attraction at the Bijou Theatre. The audience was one of the largest of the season, and one of the best pleased. George W. Monroe in A Happy Little Home next week.

The Vaudeville Club opened at Manager Williams' Academy of Music and gave an excellent bill.

At the World's Museum Theatre, Allegheny City, Golden's specialty company was the attraction. Next week, Muldoon's Picnic.

The benefit to John L. Sullivan at the Bijou Theatre Friday netted nearly \$2,000.

J. W. Kelly was dismissed from the Howard Athenaeum Star Specialty company last week for a breach of discipline.

The De Haven Comedy company will open at the East End Theatre on Nov. 28 for two weeks. The Exposition will close on Oct. 19.

E. J. DONNELLY.

CINCINNATI.

Minnie Madden Fiske's Opening—Little Christopher and Other Attractions.

[Special to The Mirror.]

CINCINNATI, Oct. 14.

The event of the week is the appearance of Minnie Madden Fiske at the Walnut in The Queen of Liars. Mrs. Fiske was enthusiastically welcomed by a large audience. Her appearance at the Walnut is peculiarly appropriate, for Manager Havlin was her manager when she first starred. Thursday and Saturday afternoon she will produce Ibsen's A Doll's House, which will be seen for the first time in this city. The strength of the star and her supporting company insure full houses. The Digby Bell Opera company in Nancy Lee follows.

A. M. Palmer's company in Little Christopher, with William Collier as leading comedian and Mabel Clarke as principal dancer, scored a pronounced hit at the Grand to-night. The burlesque was hugely enjoyed and sent the audience home in a good humor. Hoyt's A Milk White Flag next.

The Wilbur Opera company, whose members are favorites here, and their engagement at Heuck's will be one of the events of the season. In addition to the opera, gracefully posed living pictures with attractive models were introduced. The company opened in The Two Vagabonds and will give a repertoire of nine other operas during the week.

Daniel A. Kelley in the Outcasts of a Great City is at Robinson's and he drew good-sized

Sunday audiences. Mr. Kelly is conscientious in his work and is surrounded by a capable company.

The Fountain Square has The Hustler this week, and with it a continuation of the large business it has been doing all the season. The parodies on the popular songs of the day captured the house.

The management of Freeman's is spreading itself this week. The efficient stock company is giving Jack of the Mines in excellent form, while the vaudeville side is headed by Lew Dockstader. Bernard Dyllin, Annie Caldwell, Harry Budworth, Melville and McCloud, the Highleys, and the Earlscoff Sisters are in the company.

Robinson's came near closing for the season last Saturday. Scott and Cummings, the lessees and managers, have had a very trying time, and have lost money steadily. Matters seemed to reach a climax last week, and after a hard fight they were about to give up the lease. Mr. Scott then made arrangements whereby he was able to secure money for pressing needs, and will now assume the sole management, having purchased Mr. Cummings' interest.

George W. Heuck is back from New York city, where he went to be present at the opening of the season of his star, Walker Whiteside. He is very sanguine of Mr. Whiteside's success this season.

WILLIAM SAMPSON.

PHILADELPHIA.

A Manager in Trouble—The Attractions at the Quaker City's Many Theatres.

[Special to The Mirror.]

PHILADELPHIA, Oct. 14.

Max Rosenberg, formerly of the Lee Avenue Theatre, Brooklyn, who for the past two months claimed and advertised himself as lessee and manager of the Arch Street Theatre in this city, which failed to open, is in hot water. Warrants have been issued for his arrest on charges of obtaining money under false pretenses. Reba Abbott and Angela Russell claim to have given him money with the understanding that they were each to have a season's engagement.

Rob Roy with the Whitney Opera company at the Chestnut Street Theatre, has scored a success, and thus far it is the fashionable musical event of the season. It will remain the attraction here until Nov. 16, filling a six weeks' engagement.

The Lyceum Theatre company at the Broad Street Theatre have attracted fair patronage during their two weeks' term, and present An Ideal Husband, The Wife, and The Charity Ball. Mrs. Potter and Kyrle Bell-will appear on Nov. 4 for two weeks.

The Digby Bell Opera company with Nancy Lee, an operatic novelty, opened to night at the Chestnut Street Opera House. There are three acts, the events taking place in Portsmouth Harbor on board a man-of-war. Digby Bell's character of Swift is one of originality, and he receives good support from the company, prominent being Laura Joyce Bell, Josephine Knapp, Delia Stacey, Clara Jewell, Margaret Mills, David Lythgoe, Gus P. Thomas, William S. Collins, Robert Evans and Charles H. Bonner. For the coming week Ada Rehan will appear in repertoire, and be followed on Oct. 28 by Askin's Opera company in The Sphinx for two weeks. Nat Goodwin will appear on Nov. 11, two weeks, and Richard Mansfield on Nov. 25.

Joseph Murphy, with The Kerry Gow and Shaun Rhue, supported by a competent company, is a strong card this week at the Walnut Street Theatre. The star is a great favorite in this city, and plays a return engagement at an up-town theatre. Peter F. Dailey in The Night Clerk will follow on Oct. 21, and Robert Hilliard will appear on Oct. 28.

James B. Gentry, the murderer of Madge York, will be tried during the November term of court. Charles W. Brooke, the lawyer from New York, has been here several days in Gentry's interest, and will be one of his attorneys at the trial.

Amy Lee, supported by Frank Doane and a good acting company, opened to night at the Park Theatre with Ed. J. Swartz's new dramatic comedy, Miss Harum Scrum, written especially for this bright and popular actress. The piece was received with applause by a large audience. Amy Lee is a deservedly popular actress and a great favorite in this city. 8 Bells will ring here on Oct. 21, and be followed by Princess Bonnie on Oct. 28 for two weeks.

The stock company of the Girard Avenue Theatre to night are giving An Unequal Match, which is well acted and nicely staged to a fair house. In rehearsal, The Amazons for the week of Oct. 21; Sweet Lavender 28.

The Land of the Living received its first representation in this city to night at the People's Theatre and met with a good reception. The plot is interesting. The play is acted by a good company and the scenic display is notable. Oliver Byron in Ups and Downs of Life will come on Oct. 21.

Black America is in its second and last week at the Grand Opera House and is doing an immense business. The entertainment throughout is a novelty and is well patronized in this city. In the company is a creole contortionist, Pablo Diaz, termed "The human corkscrew," who nightly performs the most marvellous and inexplicable act ever witnessed in this country. This, with many other features, which include a cake walk, makes Black America a truly mammoth combination.

Lewis Morrison, with his costly production of Faust, is at the National Theatre for the week. Morrison is a great favorite here, and is always sure of a welcome. On Friday night he will give one representation of Yorick's Love. Bobby Gaylor in a new production of In a Big City on Oct. 21 for a week.

Charles H. Yale, manager of the Devil's Auction, was in this city at the time of the explosion at the Merchants' Opera House, Corsicana, Tex. The damage to scenery was slight, and the show continued on the road.

The Unknown, at Forepaugh's Theatre every afternoon and evening, is meeting with success. In fact, every change of bill is attracting to this house a large patronage. It is the best season in the annals of the Forepaugh management. Credit Lorraine for the week of Oct. 21.

Bill Nye and Bert Poole in "Farming Exposed" at the Academy of Music on Oct. 20.

The Germania Orchestra will give their opening concert at Musical Fund Hall on Nov. 1. This house in ye olden times was the home of all the grand balls, concerts and fashionable events, and to day is unsurpassed for its acoustic qualities.

Tony Farrell, with his new play, Garry Owen, introducing a fair company with specialty acts, is at the Standard Theatre for the week. The Engineer will come on Oct. 21; Little Trivia 28.

The Eleventh Street Opera House retains the programme of last week, adding the Whalley Sisters, instrumentalists, and Will A. Mack, monologue artist, to fair patronage.

Gilmore's Auditorium this week has Hyde's Comedians followed by Tony Pastor's great company on Oct. 21; Sheridan and Flynn 28.

Roland Reed in The Politician, Baby Mabel,

Edith Hall and the prominent stars that are in the city for that week will appear at the B. P. O. Elks' benefit at the Chestnut Street Opera House afternoon of Nov. 8.

Herr Emil Fischer, Anton Hegner, Constantin Sternberg and Herr Armand von Boehme are announced to give a concert at the Academy of Music afternoon of Nov. 1.

Manager Samuel F. Nixon, of the Broad Street Theatre, is again in harness after his three months' European trip, and has already booked twenty weeks for the season of 1896-97 for the Academy of Music, Baltimore, the new enterprise of Nixon and Zimmerman.

Manager William J. Gilmore, of the Auditorium, is still at the Sanitarium in Atlantic City, now out of danger and constantly improving.

S. FERNBERGER.

DULUTH OPERA HOUSE BURNED.

[Special to The Mirror.]

DULUTH, Minn., Oct. 13.—The Temple Opera House in this city was burned to the ground last evening after a performance of the Social Lion. The property of Daniel Sully's company had all been removed. No one was injured. No reliable estimate of losses can be yet obtained.

JAMES WATSON.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

LOUISVILLE, Ky., Oct. 14.—Sidney Ellis' Bonnie Scotland opened to night to an audience that filled the Grand Opera House to overflowing, many being turned away. The play made a distinct hit. The scenery and costumes are very fine, and the company excellent. The indications are for a big week's business.

J. B. CAMP.

ROCHESTER, N. Y., Oct. 14.—Flynn and Sheridan's show turned people away at the Academy.

L. C. COOK.

ALEXANDRIA, Ind., Oct. 14.—Farmer Hopkins played to standing room on Saturday night.

E. O. CLINTON, manager.

MOBILE, Ala., Oct. 14.—The White Slave broke all records at New Orleans last week.

ROBERT and JOHN CAMPBELL.

NEW ORLEANS, La., Oct. 13.—All records at regular prices were surpassed to night by Ward and Vokes. The ticket windows were closed at 7:30. Success beyond all expectations in Southern points visited.

E. D. STAIR.

SAN FRANCISCO, Cal., Oct. 13.—The Bostonians closed their first week at the Columbia Theatre to the largest receipts they have ever played to on the Coast. Over 1,000 people turned away at every performance. Advance sale indicates that the five weeks will run to \$50,000. They will give a benefit for the Actors' Fund and donate entire gross receipts.

FRIEDLANDER, GOTTLOB and CO.

DETROIT, Mich., Oct. 13.—Santaneli, the hypnotist, commenced a two-weeks' engagement at the Capitol Square Theatre to an audience of over 1,000. He has a sleeping subject who will be entranced for seven days. The engagement will continue for twenty-eight performances.

ROBERT MANCHESTER.

CHICAGO, Ill., Oct. 13.—Katie Emmett in Cnat, an American Boy, opened to \$1,000 to night.

WILL J. DAVIS.

ST. LOUIS, Mo., Oct. 13.—The New Boy, with Bert Coote in the title-role, is a big hit. Hundreds were turned away unable to gain admission to the Hagan Opera House.

O. L. HAGAN.

LITTLE FALLS, N. Y., Oct. 14.—The police stopped the sale of tickets at the Skinner Opera House to night for the Maud Hillman company at 7:30. The house was packed, fifty chairs being put in the orchestra.

SNELLING and SKINNER.

UNPARALLELED BOOKINGS.

Reports from all along the line of the Henry Greenwall Theatrical Circuit Company indicate fine business and splendid prospects for the season.

Over the Greenwall circuit there have been booked for the present theatrical campaign the greatest list of attractions that has ever visited the South in one year.

Take New Orleans, for example. At Greenwall's Grand Opera House the stars and companies booked for this season comprise, among others, Henry Irving, Sarah Bernhardt, Richard Mansfield, Minnie Maddern Fiske, Nat C. Goodwin, Fanny Davenport, Lillian Russell, David Henderson's American Extravaganza company, Herrmann, Otis Skinner, Alexander Salvini, Louis James, Stuart Robson and T. W. Keene.

There has never before been such a wealth of strong attractions announced at a New Orleans theatre, and what is true of the Grand Opera House is true also of theatres in the many other cities and towns of the Greenwall Circuit.

A RECORD BROKEN.

Lewis Morrison is the favorite star of the people of Holyoke, Mass. He played at the Opera House there last Tuesday night to the largest audience the theatre ever held. Every seat and all the boxes were sold before the company reached the town. The exact receipts were \$1,215.75.

Mr. Morrison aroused the utmost enthusiasm by his remarkable performance of Mephisto, and he was called before the curtain after the fourth act and asked for a speech.

In Springfield, Mr. Morrison made a pronounced success as Yorick in Yorick's Love, receiving the strongest expressions of approval from the critics.

SETTLED IN BOSTON.

Alfred Hennequin has connected himself with the New England College of Languages, Boston. He takes charge of the department of French language and literature and is also instructor in the technique of the drama.

In 1888 Bronson Howard attended the full course of Mr. Hennequin's lectures on dramatic art at the University of Michigan and afterward wrote a long letter to the Tribune advocating a similar course in all colleges.

When Mr. Hennequin resigned from the faculty at Ann Arbor the course was discontinued. It is now resumed by him at Boston under favorable circumstances.

THEISS' MUSIC HALL.

The Manhattan Concert Company, which is said to have a capital of \$100,000, petitioned the Excise Board last week for a saloon license for the Theiss building in Fourteenth Street.

The intention of the Company is to make some alterations, and open the place as a music hall, but they do not wish to undergo the expense unless they are sure of obtaining a license. Among those who are interested are George Elbert, Daniel Goldman, William Grevil, Charles Kellner and George Nauss. The Parkhurst Society may oppose the granting of a license.

A THEATRICAL FRAUD.

A fraud has been asking favors of theatres at St. Louis and in other places, presenting a card that bore the name of H. E. Fitzgerald, with the phrase "In advance of Gustave Frohman" printed upon it. Gustave Frohman does not know him.

Wanted—Manager or harker to star Patricia in The Boundary Line on partnership arrangement. Address Patricia, St. Cloud Hotel, N. Y.

SAID TO THE MIRROR.

LOUIS ALDRICH: "The report in THE MIRROR concerning my possible tour through the West in some of W. H. Crane's roles was rather misleading. I was approached on the subject by Mr. Crane's manager, but I had no intention of saying 'yes' unless I was given my own figure, which was a long way off that offered by Mr. Crane. And there the matter rested."

FRANK CARLON GRIFFITH: "My four months at Poland Spring, Me., has done wonders for me, and I am so far restored to health as to be able to resume active duties after nearly a year of illness. I have had the pleasure of receiving THE MIRROR regularly, and have read it and watched its growth with interest."

W. B. SEESKIND: "With reports of bad business from all parts of the country it is certainly a relief to know that there are theatres where large receipts are the rule. The chain of theatres controlled by the Greenwall Theatrical Circuit company has given every attraction this season its banner business. The new Lyceum Theatre in Atlanta has a clientele composed of the representative theatregoers of the city, and on numerous occasions theatre parties have taken all the boxes and parquet chairs. How do I account for it? The best theatres for the attractions and the best attractions for the theatres! We have the confidence of the people and we mean to retain it."

W. A. MCCONNELL: "Of course, every one is lamenting the fact that the Holland brothers were compelled to go on the road just at the height of their success in A Social Highwayman, but still other people must be taken into consideration. Frank Howe, of Philadelphia, Oscar Hammerstein, Nelson Roberts, of Pittsburg, Harry Hamlin, of Chicago, and all the other managers booked the Hollands in good faith, and now they're a howling success it would be unfair to cancel any time."

ELITA PROCTOR OTIS: "THE MIRROR was in error in saying that Daniel Frohman has engaged me to take Rhoda Cameron's place in his company. The sudden ending of The City of Pleasure caused Mr. Frohman to ask me if I would take the two parts for seven weeks while I am getting ready for my starring tour."

HENRY C. THOMPSON: "A number of papers have recently remarked that Sir Henry Irving's real name is Broadbribb. This is not so, as Sir Henry took the legal steps necessary to change his name several years ago."

MATT SMITH: "Frank Burton, property man, employed by me left during our Philadelphia engagement on Oct. 12, without notice."

THE FUND TO THE RESCUE.

Mrs. Ewer, the mother of the child actress and dancer Regalocita, died at Manzon, Brazil, of yellow fever on Sept. 13.

Mrs. Ewer, whose persecution by the Gerry Society, a few years ago, will be well remembered, went to San Francisco, about six months ago to join Schumann's Vaudeville and Operatic company, which was to tour through Brazil. She took with her her three children, Regalocita, La Preciosa and La Florida. The contract with Manager Schumann was for six months and expired on Oct. 31, 1895.

The company, if not already broken up, is to play in Rio Janeiro until the end of the season. Mrs. Ewer's husband is Dr. Fernandez A. Ewer, a practicing physician in Santiago, Chili. He is reported to be very wealthy. Mrs. Ewer's relatives are living in humble circumstances at Seaclyff, L. I. A sister, Mary Ewer, lives at 322 West Fifty-second Street.

The information concerning the death of Mrs. Ewer and the destitution of the children came through a Mrs. Taylor, who is traveling with the same company. She says the children are all more or less ailing, have no one to look after them, and are anxious to return home.

A. M. Palmer, acting for the Actors' Fund, at once took steps to rescue the children. He telegraphed on Thursday the following telegram to Theodore Roselle, the Fund's correspondent at Washington:

Regalocita and two sisters, little stage children, are in Brazil, mother having died of yellow fever. They are helpless. The Actors' Fund is anxious to locate them and rescue them. See Adea, Assistant-Secretary of State, or Secretary of State, and find out if they will instruct consul at Rio Janeiro to interest himself and locate children. A. M. PALMER.

Up to late last night no reply had been received from Washington.

Mrs. Ewer's death has put a stop to the proceeding for testing the constitutionality of the law preventing children from acting on the stage. It will be remembered that about four years ago, Mrs. Ewer allowed herself to be arrested on the complaint of the Gerry Society, on the charge of having violated the penal code by permitting her daughter to dance in public. She wished to make a test case of it, and ever since then the matter has been before the courts.

Judge Dittenhoefer had intended making a trip to Washington next week to argue the case before the United States Supreme Court, but the death of Mrs. Ewer will stop the controversy.

THE ELKS' BENEFIT.

The New York Lodge of Elks will have a big benefit performance at the Fifth Avenue Theatre on the afternoon of Thursday, Nov. 14. A very strong bill is being arranged. A few leading vaudeville white-face specialties will be included. All the managers of this city have offered their services.

Sir Henry Irving has consented to appear, and several of the leading attractions then in town will be seen. Henry C. Miner has sent a contribution of \$100 and Joseph Jefferson has given \$50.

James J. Armstrong, C. H. Genslinger, Samuel L. Turk, Harry Palmer, George Lipman and Frank Whitmark, with Colonel T. Allston Brown as chairman, comprise the committee of arrangements.

CAZMAN'S OPENING.

Henri Cazman's European Vaudeville company gave a private entertainment for the press at the Court Street Theatre in Buffalo on Sunday evening. Cazman, Mile. Flossie, the Manhattan Four and the other members of the company made successes.

UNDER THE BLACK FLAG.

A company styled Eldon's Comedians, headed by G. Harris Eldon and May La Marr, under management of George W. Hamler, is pirating Trilby in the West.

The Marie Kinzie company are pirating Hazel Kirke, Dangers of a Great City, and Caprice in the neighborhood of Coldwater, Mich.

McKinley and Wall's Comedy company are pirating Charles H. Hoyt's plays in small towns in Michigan.

Clair Tuttle and Ion Carroll's Players have been pirating Joshua Whitcomb in Franklinville and other towns in New York State.

SIR AUGUSTUS 'ARRIS.



Here is a silhouette of a distinguished British theatrical surveyor that presents his outlines as others note them. In the business of entertainment industriously and on various lines Sir Augustus is himself not unentertaining, and it is hoped that he may return frequently to this country, where he is taken with far less seriousness than he is at home.

REFLECTIONS.

David Henderson has withdrawn his Ali Baba company from the road and some of the people have been sent to play in the Sinbad company.

Marie Jansen's tour will open at the Garrick Theatre on Nov. 18, in a play called The Merry Countess.

Scott and Cummings telegraph THE MIRROR from Cincinnati that all reports regarding their closing are untrue, and add that Dan Kelly played in that city to big business.

John W. Ward, who has been treasurer of the Park Theatre, Brooklyn, since it has been under the management of Palmer and Knowles, is one of the best box-office men in the country. He was formerly assistant treasurer of the Columbia.

Mrs. Elliott Zborowski, wife of the partner with T. H. French in the Broadway Theatre, is reported by cable to be seriously ill in London.

The Carrington company closed recently in New Milford, Conn., owing to bad business. Charles M. Raphael is the proprietor. He says he will change his territory next season.

Fanny Davenport arrived in town on Friday and began to rehearse her company in Gismonda at once. Her tour will begin on Oct. 28 at the new Montauk Theatre, Brooklyn.

Conroy and Fox, stars of O'Flaherty's Vacations, in answer to a rumor that they are behind in salaries, send to THE MIRROR from Sioux City, Ia., a statement to the contrary, signed by Ralph M. Post, H. O. Hayes, William H. Schilling, D. Atchison, J. W. Kingsley, Maury Phillips, Susie Martin, Katie Allen, Lotta Meredith and Gertie Thomson, who compose the company.

Attractions wanted at Bellaire, O., for Thanksgiving, Christmas and New Year's. Opentime in December, February and March.

Ffoliott Paget has been engaged by Thomas Q. Seabrooke to originate the leading comedy role in his new play which is announced for production on Oct. 25. Miss Paget joined the company at Chicago for rehearsals yesterday.

Edwin Gordon Lawrence's book, "Simplified Elocution," is meeting with a ready sale in England. The English press speak in highly complimentary terms of the work.

John E. Nash has been engaged to stage The Bostonians' new opera, A War Time Wedding, which is soon to be produced.

Emyline Barr, who joined the J. K. Emmet company in Memphis, to play Lady Grace, and understudy Colbie, played the latter part at Galveston and Houston, owing to Mrs. Emmet's illness, and made a hit.

The Great Brooklyn Handicap is playing to big houses throughout the New England States.

Mr. and Mrs. Felix Morris will sail for Europe to-morrow (Wednesday). They will divide their time between London and Paris, returning for the season of 1896-97. Several plays are being written for Mr. Morris, who will also be on the outlook on the other side.

In the Princess Bonnie: Joe Hart in A Gay Old Boy, and Andrew Mack in Myles Aaron, D. W. Truss and Co. have a trinity of attractions of merit. All three of these organizations are now on the road, and all are doing well. The Princess Bonnie is in territory where Willard Spencer's work is very popular. A Gay Old Boy is reputed to be one of the funniest of musical plays, while Andrew Mack is popular. The firm also has Wang on the road, and it is as profitable and popular as ever.

Mascagni's new opera, Silvano, was produced at the Berlin Neues Theatre last Monday, and proved a great success. Mascagni conducted in person.

Ben Teal has gone to Atlanta to stage a new opera called The Patriots, which will be produced at the Exposition.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1895.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - OCTOBER 19, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE GREAT DIAMOND ROBBERY, 8 P. M.
BROADWAY.—HIS EXCELLENCY, 8:15 P. M.
EMPIRE.—CHRISTOPHER, JR., 8:15 P. M.
FOURTEENTH STREET.—MAVOURENEN, 8:15 P. M.
GARRICK.—MADAME MODJESKA, 8:30 P. M.
GRAND OPERA HOUSE.—THE BLACK CROOK, 8 P. M.
HERALD SQUARE.—PUDD'NHEAD WILSON, 8:15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—FLOR-DE-LIS, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—THE TWENTIETH CENTURY GIRL.
COLUMBIA.—ROLAND REED.
MONTAUK THEATRE.—SHORE ACRES.
PARK.—THELBY.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

DISTINGUISHED PATRONAGE.

Much is being made in a managerial way of a duke whose engagement to a New York woman is a lively topic in newspaper and social circles. The duke occasionally attends the theatre, and this fact leads managers who think they recognize him in an audience to make the most of his alleged presence.

This is, perhaps, human nature. It is unquestionably managerial nature; and the happiness that royalty or a title can confer upon a theatre manager by attendance upon his entertainment is by no means confined to this country. Many a play in London that might have been withdrawn from the boards for unpopularity has been made the vogue by a visit of some royal highness, in whose footsteps fashion faithfully followed.

In the case of this sojourning duke, however, New York managers have been placed at a disadvantage which may lead some of them to unintentional untruth. One of the things that a manager must most jealously guard is his reputation for veracity.

Such is the state of daily newspaper art that the pictures of the duke published in this city look like as many different dukes as there have been publications. When to this pictorial confusion is added the fact that the duke himself looks not unlike any one of a score or more of well-conditioned young men to be seen on upper Fifth Avenue or about the society hotels, the occasional error of a manager who thinks he identifies the duke as one of his audience will not by the fair-minded be set down as proof that he is untruthful.

But care should be observed while the duke is out of town. One manager last week announced the presence in his theatre of the duke, when in fact that gentleman was on a Kentucky farm inspecting live stock. Managers should watch the duke's movements more closely. It will be safe enough while the duke is in town to announce his presence in half a dozen theatres on the same evening.

Ducal and other like titular values in New York

and London differ, however. While persons in the British metropolis may rush to a theatre which has been favored with the patronage of one of high degree, persons in New York will not rush to the theatre after a social dignitary has visited it unless the entertainment is good. On the other hand—and this may be taken as a hint to any manager who may see the substance of it—persons here will rush to the theatre if they can be assured that a person of high degree will be on view there, no matter what the other entertainment may be.

A SMALL PROPHET.

THERE are many aphorisms of ancient origin and long standing that do not bear literal examination in view of the facts of human experience. For instance, the antique saying that "A prophet is not without honor save in his own country," is the merest nonsense. We know that there is not a cross-roads or four-corners hamlet that has reached the dignity of a place on the map, even though its marking may be no larger than a period of fine print, that has not an oracle who, sitting upon a box in the grocery and destroying plug tobacco, habitually declares as to every event from an alleged impending cold-snap to the result of the next election in the presence of those who drink in his prophecies with utter belief. Whereas the same jay in a larger community would be looked upon simply as a fugitive from some asylum for the weak of mind. Every place—and especially every very small place—has a soothsayer of unquestioned local infallibility; and every such place looks upon a strange oracle either as a chump or a lunatic. So much for the saying.

Going into larger communities, even into cities of importance, it will be found that each has its coterie, and that each coterie has its prophet. Thus, in these larger communities, the conditions of prophecy and infallibility as to certain individuals in small rural associations pertain. And when one of these augurs ventures into the open and profoundly declares to general intelligence, it seldom happens that he has those qualities which command the respectful attention of the larger throng. In a great majority of cases he is laughed at. Very rarely he proves to be a genius, and then the laugh is not on him.

Quite recently the truth here stated was proved of a man who in his own coterie in a Western city is no doubt an accredited prophet. A season or two ago this man wrote a play which a prominent star was induced to produce. The play was a failure. It had no doubt been read by the prophet to his local friends, who had probably fallen in with his theory that it was a great work. But it worked great disappointment when adequately and professionally represented. The author, convinced against his will, was of the same opinion still. He wrote another play, and induced yet another prominent star to produce it. In the author's local coterie—a club in his city noted more or less for entertainment of actors—this star, as was probably the case with the other star, no doubt gained an idea of the author's ability and importance out of all proportion to reality. At any rate, this second star produced the second play recently in Brooklyn, where it was simply laughed at—although it was meant to be something not comic—by both audience and critics. And the star apologized to the public for his poor judgment in the premises.

The first plays of some dramatists now very successful were failures. Some of them were even laughed at. Such authors kept at work, and bore no ill will against a discriminating public that they now please. They had ability which adversity but seemed to develop.

This Western author, returning to his home with expectation dashed by his Brooklyn failure, uncorked the vials of his wrath and gave loose to his insufferable vanity. He declared that in the East—and especially in New York—there is no taste for seemly things and no appreciation of genius.

It is sad. But it is far less sad for the East and New York than it is for this dramatic novice. He, of course, may still enjoy local belief and bask in local admiration, but he will evidently never rise above that in this case baleful influence. As to the East and New York, they will still manage to get along with the very best things that the greatest dramatists of all nations can give them, and incidentally this locality will in the future, as it has in the past, stamp with approval the work of young authors whose efforts are worthy.

NEWSPAPERS in various cities note largely increased attendance at the theatres during the past week. This is certainly encouraging, but there is yet many a standing-room-only sign with at least a season's dust upon it.

Two Boston aldermen, in official capacity, witnessed the performance of a dance in that city on three nights last week, and not until it had

lost novelty for them, evidently, did they find it was not a proper dance. Or is Boston becoming as deliberate as Philadelphia?

PERSONALS.



ALDRICH.—Louis Aldrich has been in Boston during the past week doing valiant work for the Actors' Fund. He has had splendid success, and has obtained more than a hundred new members among the actors playing in that city. All the members of the companies playing The Fatal Card and The Masqueraders joined, and Mr. Aldrich had almost equal success everywhere else.

BERNHARDT.—Sarah Bernhardt will celebrate her fifty-first birthday on Oct. 22.

PATTL.—Adelina Pattl, according to a London cable, was taken suddenly ill in Birmingham last Monday, suffering from laryngeal catarrh. Her physicians do not think the affection is serious.

BANCROFT.—Dainty boxes of wedding cake each with an enclosed illuminated card bearing the two names "Kendal-Bancroft," were received from Europe last week by several members of the profession in this city. This is, of course, a remembrance of the recent marriage of Mrs. Kendal's daughter and Mrs. Bancroft's eldest son.

RENO.—Major George Reno, the American correspondent arrested by the Spanish authorities at Neuveville, Cuba, is a cousin of Mrs. Robert G. Ingersoll, and a second cousin of Major Reno who met death in the Custer massacre. He was formerly an actor in support of James O'Neill.

BULL.—Alexander Bull, violinist, son of Ole Bull, arrived here on the *Freisland* last Monday. He will give a series of concerts in this and other cities.

KRUGER.—Jacques Kruger, who had been absent from the cast of The Widow Jones at the Bijou owing to his domestic bereavement, has resumed his place in the company.

HICKS.—Seymour Hicks, the clever young English comedian, and his wife, the charming Ellaline Terris, arrived here on the *Spree* on Oct. 10.

BOOTH.—Edwin Booth's nephews, Sydney and Junius Brutus Booth, have been especially engaged for John Stetson's forthcoming production of The Bachelor's Baby, with Mr. and Mrs. Sidney Drew's company, opening in Boston at the Park Theatre for two weeks on Monday next.

SCOGNAMILLO.—Enrico M. Scognamiglio, the celebrated cellist and journalist, returned from an extended European trip last week. Mr. Scognamiglio has been appointed New York correspondent for the *Naples Courier*, the leading Italian newspaper.

IRVING.—Henry Irving will during his Boston engagement be entertained by the Papyrus Club, of that city.

CLARKE.—Annie Clarke, long Boston's favorite actress, who has rested during the past year, has taken up residence in New York, and expects to resume stage work.

BARRETT.—Wilson Barrett is touring the English provinces with The Sign of the Cross, which has been received with generous praise generally in that country.

FARREN.—William Farren, Jr., of London, who will play leading old men in Olga Nethersole's company, has arrived in New York. His father, grandfather and great grandfather were actors of the same name.

HARRIS.—Sir Augustus Harris has returned to London. In addition to his other ventures in this country he intends to bring over a company to give the Wagner operas. But not this season.

KLEIN.—Charles Klein did some of the preparatory work on The Gay Parisians. Mr. Frohman announces that Augustus Thomas had no part in the adaptation.

MORRISON.—Lewis Morrison has about completed arrangements to produce The Privateer in Boston next September for a run of six weeks or longer. Time is being booked for Mr. Morrison in the best theatres of the leading cities in his new production.

MANSFIELD.—Richard Mansfield is at Lakewood, convalescing from his severe illness. He will not act until Nov. 25, when he will open his season at Philadelphia.

ROSEN.—Lew Rosen, who has visited Paris, Baden Baden, Munich, Salzburg, Vienna, Berlin, Cologne and Ostende during his Summer jaunt on the continent, is now settled in London, doing newspaper and literary work.

MISS MCINTOSH'S SONG RECITAL.

Pittsburg society gathered last Tuesday night in Carnegie Hall to welcome Nancy McIntosh, the prima donna of the His Excellency company and a native of that city. Julius Steger, leading man of that company, was to have assisted, but the managers thought it inadvisable that both stars should be absent from rehearsals. Carl Naeser, of the Danrosch Opera company, took his place and made an excellent impression, receiving several recalls. Remenyi, with his magic violin, carried off a good share of the public appreciation. Miss McIntosh bore the honors of the evening. The city showed at once its artistic appreciation and its patriotic spirit in the wealth of floral offerings that greeted Pittsburg's prima donna. Miss McIntosh was ably supported by the accompaniment of Charles I. Lederer, the well-known operatic manager of New York, who went to Pittsburg for the occasion.

DRAMATIC AFTERNOON AT THE LEAGUE.

A monologue by Charles Barnard, entitled Young Mrs. Rensselaer, was presented at a meeting of the Professional Woman's League last Thursday afternoon. The piece was written for Miss Pilar Morin, and the manuscript was loaned by her to the League.

In the course of the monologue Louise Muldener assumes five characters, consisting of Mrs. Rensselaer, Mr. Rensselaer, and Mrs. Rensselaer's father, sister, and maid.

The monologue was followed by a one-act play called The Guest, also by Charles Barnard, and suggested by Maeterlinck's piece, The Intruder.

The incident of The Guest takes place in a flat in Rivington Street. The cast included Blanche Weaver, Gertrude Perry, Bessie Beardsley, Julia Batchelder, Ella Guthridge, and Helen Chalmers.

BELLE ARCHER SECURES JUDGMENT.

Belle Archer who, some time ago, won a suit for arrears of salary from Alexander Salvini, was awarded a judgment for \$1,750 last Wednesday. Miss Archer is now with the Frawley stock company in San Francisco.

TO THE PRESS AGENT.

How are you? Glad to see you! Needn't mention who you are. Oh, I know you. Yes, I recognized you promptly from afar. You represent the biggest show we'll have here all this year—(Thanks, no—not drinking anything. No, not a glass of beer.)

Sit down and let me tell you, tell you all about yourself: You've been with all the shows that had the talent and the pelf—Patti, Jefferson, Salvini, all the idols new and old; Henry Irving—now Sir Henry—and a hundred such all told.

You're an old New York reporter—did dramatic work on one Daily paper, just before you wrote with Dana on the Sun. As a traveling correspondent you won lots of fame and dough. And you wrote up all this country 'round here seven years ago.

Your leading lady's high above the ordinary reach. Your first man is a prodigy, your heaves is a peach; in fact your show's the show that's showing shows no show this year.

Yes, thanks, I thank I understand it all now very clear.

You'll try the South and find out if it knows a real good thing. And if it does perhaps next year the same show back you'll bring. You'd like two red-hot columns for to-day? Well, two or ten.

You're modest, agent, modest. When you're this way call again.

ROBERT E. GOLDEN.

LETTERS TO THE EDITOR.

MR. SARGENT INTERROGATED.

NEW YORK, Oct. 13, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I have read with great interest Mr. Sargent's somewhat hysterical letter in your last issue, and also your able and temperate leader on the same subject, and I confess I am rather in doubt as to what Mr. Sargent is driving at.

Does he desire the establishment in this country of a National Dramatic Conservatory with himself as President? Or is this pyrotechnic display merely to draw attention to the American Academy of the Dramatic Arts?

With regard to Mr. Sargent's sarcastic eulogy of Sir Henry Irving, I am sure that incomparable artist will only feel highly amused.

If Mr. Sargent will start giving a series of lectures to young aspirants for dramatic fame, urging them to keep out of an overcrowded and ill-regulated profession, he would do more good for the dramatic stage of America, and for his pupils themselves, than all the dramatic schools in the world. I have the honor to remain, Your obedient servant, HENRY J. BAGGER.

THE HUE OF OTHELLO.

OSHAWA, Ont., Oct. 4, 1895.

To the Editor of The Dramatic Mirror:

SIR.—A custom that seems to have ground itself into an orthodoxy is that of representing Shakespeare's Othello in a cuticle of the deepest Nubian black. I should be pleased to know if there is a sufficiently decisive authority to uphold that custom, as the weight of evidence appears to be overwhelmingly averse to such a representation.

Early in the eighth century the Saracens crossed over the Strait of Gibraltar into Spain and overthrew the monarchy of the Visigoths. As the last territory through which the invaders had previously passed was Morocco, the ignorant Spaniards very inaptly termed them Moriscos or Moors, a name they have held to this day. Their complexion was the same as that of their brothers, the founders of Baghdad, or the modern Arabians, viz., copper-colored. So if Othello was a Spanish Moor he could not have been black. Was he a native of Morocco?

The military prowess of the Saracens was well attested in that magnificent empire they conquered, from the "City of the Sun" to the Pillars of Hercules, and it Venice should have desired as the leader of her armies against the Turks an intelligent, brave and energetic leader would have chosen a man from the black and barbarous tribes of Morocco in preference to a representative of that accomplished race which fought its way into Europe and for centuries defied the powers of Christendom to uproot it? It is hardly likely. Besides, we have full evidence of the Spanish Moors in Venice in 1493; at which date the Moorish scholars introduced algebra into the dustless city, and seventy-six years afterward, at the very time—a significance—when Philip II. and the Inquisition were driving the Moors from Spain, Othello is believed to have defeated the Turk at Lepanto.

Othello, I believe, speaks of his black skin, but the expression should no more be taken literally than that of the Summer girl when she chooses to declare that she is "positively black."

I would like to know if the burnt-ork tragedians have other reasons for assuming the sombre cuticle than the unchallenged precedents of earlier representations? The black skin, not only signifies the full possibilities of facial expression, but is inclined to be distasteful to certain sensibilities—prejudices, perhaps—which are loath to associate Shakespeare's greatest romantic character with the murky physiognomies of Africa's blackest blacks, and I am pleased to see Mr. Mantell for one refuse to black up.

WHITFIELD J. HAINES.

THE USHER.



There is no doubt at all that the day has gone by when the English hall-mark had an exaggerated value in this country. A few years ago, anything and everything that came to us from Great Britain was hailed with delight by our public, which was badly afflicted by anglomania.

But now all this is changed. There is no prejudice against English artists and dramatists, but there is a decided disposition to judge them on their merits and on their merits alone.

The latest illustration of this salutary transformation is furnished by the verdict upon the company that Sir Augustus Harris has brought to this country to present *Hansel and Gretel*.

Humperdinck's work has received nothing but commendation—as, indeed, it deserves—but the people employed in interpreting it have utterly failed either to justify their London reputation or to fulfill the promises of the management. In other words, in this instance what was good enough for London is not good enough for New York, and what would undoubtedly have been a great hit had Sir Augustus entrusted the opera to Mr. Daly and an American company such as he, with his knowledge and experience, could have gathered together, is now confronted with a future that is distinctly dubious.

The last ten years have wrought radical changes in the New York public. In '85 it would have been heresy to have refused to accept a London organization, and madness to have jeered the *entr'acte* speech of its knightly promoter.

A writer in the London *Globe* inveighs against women playwrights. "We do not want and will not have this kind of work except from men," he says.

What absurd, archaic intolerance! From Mrs. Inchbald to Mrs. Ryley, the line of women playwrights is a long and honorable one, and the stage has owed many of its most brilliant productions to their pens.

To claim for women their rights in the field of dramatic authorship is not a matter of gallantry, but of common justice, and with the new impetus that has been given to woman's activity in all branches of business, literary and professional life during this last quarter of the century, we may hope in the near future for even greater achievements from them in the theatre.

Abbey, Schoeffel and Grau are endeavoring to smooth over the lingering indignation of Boston opera patrons in view of the season to begin there next February.

Last season, it will be remembered, the subscribers felt that they were badly used because of the failure of many of the principal artists in the company to appear as announced, while the extra performances to which their subscriptions did not give admission, were generally of a higher class.

It is rather amusing to find the usually arrogant firm of speculative impressarios pleading for another trial. They say that there will be no extra performances next time, and they insist that it was illness and not caprice that caused so many disappointments in the past last Spring.

Of course, these good resolutions and explanation are made public on the eve of the opening of the new subscription. When complaints were made last year by the subscribers I recall that the management sang a different tune, and took the position that Bostonians ought to be thankful to have grand opera at all. We shall see how the new pledges are carried out.

A scandalous row between a manager, his wife and an actor took place the other night in the La Vita, a Chicago hotel.

A reporter for a local paper was sent to interview the proprietor regarding it. He admitted there had been a fight and he added: "There is no interest to the story. It is an every day occurrence among theatrical people, I believe. It is really too bad to have anything printed about it. They were lovely people and paid their bills on leaving. I honestly won't talk. I'd hate awfully to see them ridiculed. If we would talk about it they would not come back again."

This hotel proprietor must entertain a curious class of "professionals" to judge from his assertion that the affair was not unusual. His frankness in this respect is not more striking than his ingenuous and indirect admission that he measures guests by the commercial standard solely and without reference to their moral character or behavior while under his roof.

I refer to this matter simply that reputable professionals may know how members of their calling are regarded by the proprietor of the La Vita so that they can decide for themselves, if they think of patronizing his hostelry, whether they wish to be enrolled in that category or not.

Christopher, Jr., may have been founded upon a French farce, but what right have critics to assume that it is stolen from a foreign source without positive knowledge and without ability to place their hand upon the piece from which it is alleged to have been taken?

Mr. Meltzer, who professes to be an expert in his knowledge of European plays, is very confident that Christopher, Jr., is "un-American."

Well, Mr. Meltzer's criticisms are un-American. His standards of art, his taste, his thoughts, even the style of his criticisms are un-American, but that does not prevent Mr. Meltzer's writing criticisms for a leading American journal or from telling our public what they ought and ought not to like in their amusements.

To my personal knowledge Mr. Meltzer has on at least one occasion previously found a mare's nest in tracing the pretended source of an American play to an unheard-of German piece with an unpronounceable name.

As I said, Mrs. Ryley may have gone to the French for some of the material used in Christopher, Jr., but there is no evidence that such is

the fact, and it is both gratuitous and unjust to charge her with plagiarism with no more substantial reason than supposition and the resemblance in general outlines that her clever farcical comedy bears to a certain class of French work.

Mrs. Ryley I know to be an extremely clever writer, with a bright, alert mind, a decided sense of humor and an ability to write wittily. In addition to this she possesses a practical knowledge of stage technique acquired through her personal connection with the theatre both as an actress and a comic opera singer. Why, then, is it beyond the bounds of probability that Mrs. Ryley should have written a piece as clever and ingenious as the average Palais-Royal farce of a dozen years ago?

Mr. Meltzer is not alone in his apparently unfounded assumption of plagiarism. The *Sun*, speaking of this play, says: "The suggestion that Mrs. Ryley's inspiration came from the French needs no specification as to its source. There are plays which just as unmistakably indicate a borrowed origin as though the fact were admitted; the earmarks are not to be disguised."

This is an extraordinary declaration. According to my contemporary, authors are to be charged with theft without particularization as to the property they have stolen!

Fortunately, such a theory is too monstrous to receive the slightest consideration from fair-minded persons; otherwise no writer for the stage would be safe from charges that would reflect upon his honor and his literary honesty.

Mind, I do not say that Mrs. Ryley's play is original. I merely protest against the arbitrary accusation of plagiarism that has been brought

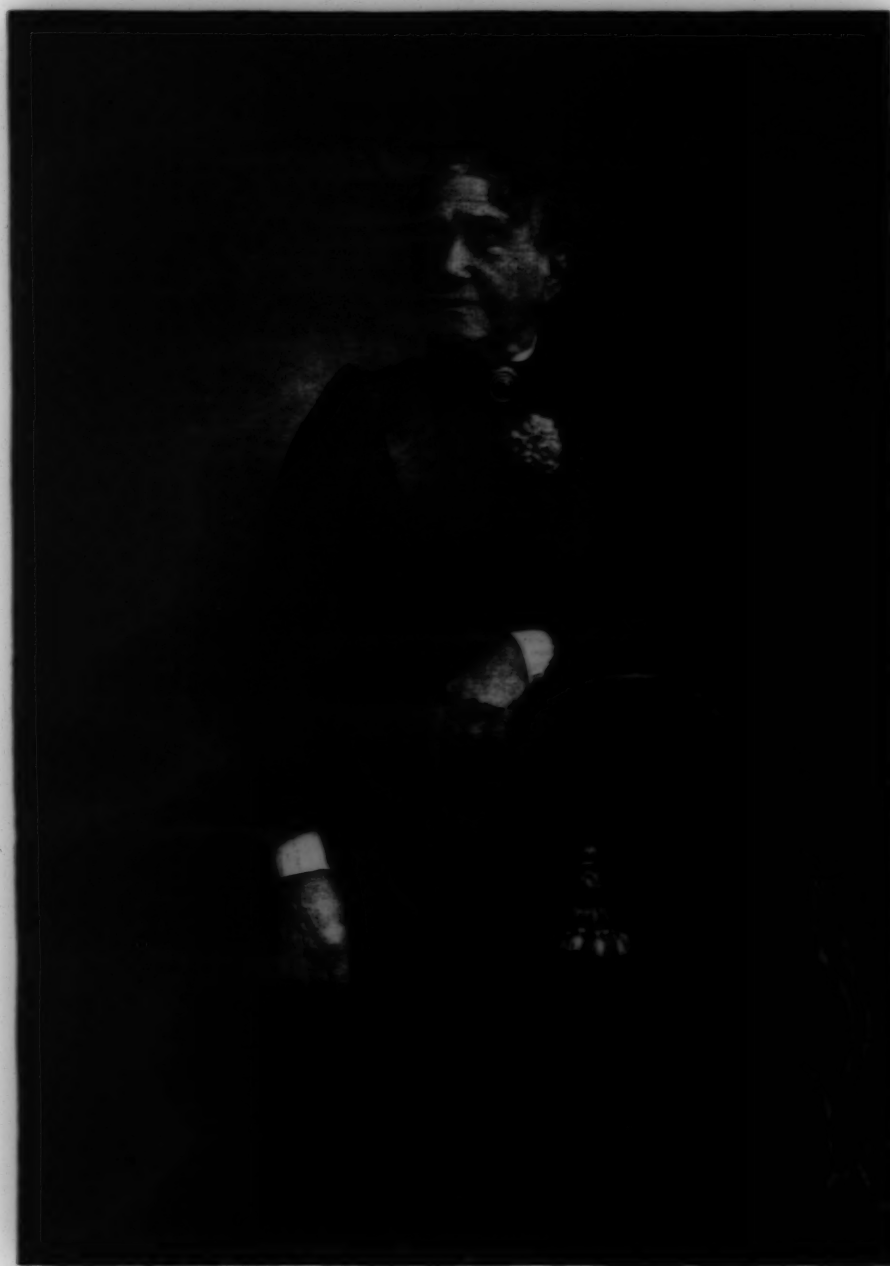
world. She is a niece of Joseph Hatton, the well-known English novelist and playwright."

Madame Modjeska's criticism of New York, that it does not like Shakespeare, has some foundation in fact, although it is not entirely correct.

New York has patronized liberally within recent years costly and important productions of Shakespeare's plays, but it is not wedded to Shakespeare *per se*, and it demands a production which shall be supremely fine in respect to scenery, costumes and all the other accessories, as well as in point of exceptional histrionic merit throughout the cast.

Mr. Daly has made long and highly profitable runs with Shakespearean revivals. Mr. Irving has found his offerings of the divine William's works his best drawing cards, and, to go back into the past, it must not be forgotten that it was in New York that Edwin Booth made his great run of Hamlet for one hundred nights at the Winter Garden, an achievement that placed him at once at the head of American tragic actors, and that Jarrett and Palmer made an immense sum of money with the superb Julius Caesar production at Booth's Theatre.

It is not alone in respect to Shakespearean productions by such artists as Modjeska, Julia Marlowe-Taber, Keene, Warde, and others, that New York is fickle and uncertain. Many of the foremost actors of the American stage, like Goodwin, Sol Smith Russell and Mansfield, find the metropolis an unreliable factor, and are rarely able to play engagements here that rival in profits those they fill in the other principal cities.



Mary Anna Keeley

against her, with no other basis than the personal opinions of two or three journalists.

Unconsciously, perhaps, but nevertheless unmistakably, some of our most conservative critics are showing the influence of the new school of acting and dramatic writing; not so much in their approval of the best developments in these directions, but rather by their condemnation of the old conventions, which, until quite recently, they were fierce defenders of.

This is seen in the reviews of Sardou's *Ferred*, which was revived in German at the Irving Place Theatre the other night.

Critics who swore by Sardou not long ago, and who bitterly opposed every effort of the earnest men who are trying to put new blood and at least an approximation of truth into the drama, now find Sardou as illustrated by this play, dishearteningly mechanical, with puppets for characters and artifice of a cunning kind for his chief recommendation.

"The day of such plays is undoubtedly over," observes one of these critics, who also makes the admission that in *The Battle of the Butterflies* by Sudermann, "there were nature and truth."

There is some hope that dramatic criticism, as well as dramatic writing, is undergoing a change for the better, although it must be confessed that up to now the dramatists are a long way ahead of the majority of their censors.

Not long ago a short article in THE MIRROR told what had become of the members of John A. Ellsler's old stock company.

In the case of Ella Hatton, it was said that she had "disappeared." A correspondent sends information regarding her as follows:

"She did disappear, in fact, as Ella Hatton, but she became Jaguarina the swordswoman. After leaving Mr. Ellsler's company, she went to Southern California, the home of her Spanish mother, and trained to become (as she has since become) the champion swordswoman of the

Perhaps the reason for this is that New York is a great, big cosmopolitan city, with a heterogeneous population that represents every nationality and every taste under the sun.

Moreover, the crowds of strangers within our gates, who are such lavish patrons of the theatres, are not, as a rule, particularly discriminating in their choice of amusements, preferring rather while visiting the town on pleasure and gaiety bent, to select those more frivolous and frothy entertainments which flourish here at all times.

This may, in some measure, account for the uncertainty attending the majority of artistic endeavors in this city.

THE OLDEST LIVING ACTRESS.

A remarkably faithful likeness of Mary Anne Keeley, the oldest actress living, is published in THE MIRROR this week. The picture is from a photograph kindly given for such use by Signor Perugini, who will present the original to the Players' Club as a memorial to his brother, Charles Chatterton. Mrs. Keeley was a warm friend of Mr. Chatterton, as she is of Signor Perugini, who during his recent sojourn in London enjoyed several interviews with this wonderful woman.

Mrs. Keeley was born at Ipswich on Nov. 22, 1806, and thus will attain her ninetyeth year on the twenty-second of next month. Her maiden name was Goward. She is the widow of the late Robert Keeley, who died in 1869.

Mrs. Keeley made her first appearance on the stage at the Lyceum Theatre, London, in 1825, in the title-role of the operetta of *Rosina*. Her first great success was made in 1832 at the Theatre Royal, Covent Garden, where she appeared in *The Tartar Witch* and *The Pedler Boy*, *The Clutterbucks*, or *The Railroad of Love*, and other plays. In March, 1833, she made a great hit at this theatre in Poole's farce, *A Nabob for an Hour*, receiving great praise from the press. In 1834 she played at the Adelphi Theatre, in Buck-

stone's comedy, *Agnes De Vere*, or *The Broken Heart*, in which the author assumed the leading comedy part.

Mrs. Keeley next appeared at the English Opera House in 1835, in Serle's drama, *The Shadow on the Wall*. In this piece she played a character which was more in the serious line than anything she had attempted before.

On Sept. 28, 1835, Mrs. Keeley began an engagement with Charles Matthews the younger, at the Adelphi Theatre, which Mr. Matthews had undertaken to manage. The play on the opening night was *The London Carrier*. A month later she appeared in John Oxenford's first melodrama, *The Castilian Noble* and the *Contrabandista*. Matthews then joined Madame Vestris at the Olympic Theatre, and Mrs. Keeley stayed with them for a short time, appearing in a piece by Matthews called *Truth*.

Mrs. Keeley returned to the Adelphi in 1838 and in November of that year she appeared as Smike in a dramatization of Dickens' *Nicholas Nickleby*.

In 1841 she appeared in several plays at the Strand Theatre, which had just been opened. In January, 1842, she joined Macready and assisted at the inauguration of his management of the Drury Lane Theatre, appearing as *Merissa* in *The Merchant of Venice*, and afterwards as Mrs. Placid, in *Every One Has His Fault*, and as *Poll Pallmall* in *The Prisoner of War* by Douglas Jerrold, in which she scored a hit.

In March, 1842, Mrs. Keeley played *Therese* in *The Students of Bonn*. During the second season of Macready's management of the Drury Lane, Mrs. Keeley appeared as *Audrey* in a revival of *As You Like It*.

In 1844 Mrs. Keeley and her husband leased the Lyceum Theatre, which under their management became famous for productions of burlesques and travesties, most of which were written by Charles Dance and J. R. Planché. They opened on Easter Monday night with *The Forty Thieves*, and during the season a number of pieces, especially written for Mr. and Mrs. Keeley were successfully produced.

On Dec. 20, 1845, Mrs. Keeley appeared as Mrs. Perrybingle in *The Cricket on the Hearth*, which was dramatized by Albert Smith, at the request of Charles Dickens, especially for the Lyceum company. In December, 1846, Mrs. Keeley played *Clemency Newcombe* in a dramatized version of Dickens' story, *The Battle of Life*.

In August, 1847, Mrs. Keeley gave up the management of the Lyceum and took an engagement at the Haymarket. On Nov. 15 she appeared there as *Mlle. Suzanne Grasset De Villedieu* in a comedy drama called *The Roused Lion*, which made an immense hit, owing to the superb acting of Mrs. Keeley and Mr. Webster.

On Jan. 17, 1848, Mrs. Keeley played the waiting maid, *Maud*, in the first production of *The Wife's Secret*, by Lovell, in which Mr. and Mrs. Charles Kean played the principal parts. She was particularly successful in this play.

In 1849, while the Keans were at the Haymarket, Mrs. Keeley played a number of characters, including *Nerissa* in *The Merchant of Venice*, *Jane* in *Wild Oats*, and *Rachel* in *The Rent Day*. On May 9, 1850, she originated the part of *Rosemary* in Douglas Jerrold's comedy, *The Catpaw*, and during the same year appeared as *Maria* in *Twelfth Night* at the Princess' Theatre.

From 1850 to 1855 Mrs. Keeley was a member of the Adelphi company. On March 8, 1855, she appeared there as *Betty Martin* in the farce of that name adapted from the French, in which she made one of the greatest successes of her life.

On Feb. 11, 1856, at the Adelphi, Mrs. Keeley played *Mary Jane* in the first production of Moore's farce, *That Blessed Baby*. In March, 1857, she played *Frank Outlands* in a revival of Morton's comedy, *A Cure for the Heartache*. During 1859 Mrs. Keeley played in burlesque at the Lyceum Theatre, appearing as *Hector* in *Brough's Siege of Troy*.

Since 1859 she has appeared on the stage only at rare intervals at benefits. Her latest appearance was on May 15, 1878, at the Drury Lane Theatre, at a testimonial benefit tendered to Mrs. Alfred Mellon.

Signor Perugini recounts entertainingly his experiences with this noted woman recently in London. She gave him a fifty-cent piece, dated 1833, and said:

"You may tell the great American public for me that that little piece of silver was the first money I received on landing in New York to fulfill an engagement at the Park Theatre, and it was the corner-stone of the little fortune I possess that gives me comfort and independence now."

"Mrs. Keeley," says Signor Perugini, "is as vivacious and as fit as a woman at fifty years of age. It is the intention on the anniversary of her ninetyeth birthday, next month, of all the actors and actresses of London to give this Grand Old Lady of the stage a testimonial at the Lyceum Theatre, where seventy years ago she appeared for the first time before a London public. It is to be hoped she will be able to play her famous role of *Betsy Baker*. At all events, failing to be quite equal to that, she will speak an appropriate address. The proceeds accruing from this testimonial will all go to different theatrical charities."

"The Queen recently heard of the movement to do honor to Mrs. Keeley, and with her perfect tact and well-known womanly interest, she asked Mrs. Keeley to visit her at Buckingham Palace. J. L. Toole, whom he heard of it, telegraphed Mrs. Keeley, 'I knew you'd come to it, and served you right.'"

"Only Her Majesty, the Empress Frederick, and the Princess Louise were present at the interview. The latter lady came forward at the top of the long staircase which Mrs. Keeley had mounted to meet her."

"I looked at this staircase when I entered the great corridor," said Mrs. Keeley, "but I made up my mind to do it, and I did, but it was a breather."

"The Queen rose to receive her, and when Mrs. Keeley subsequently was questioned if she felt nervous at the first encounter, she replied: 'Nervous? certainly not, for Her Majesty received me like the great lady she is, and put me at my ease at once.'"

"The interview lasted half an hour, and was full of recollections of the long past. Both laughed, and I'm told also shed a few tears over memories. Mrs. Keeley asked permission to kiss Her Majesty's hand on leave taking, when Her Majesty rose and heartily grasped and shook Mrs. Keeley's—an honor seldom accorded to even the highest in the land. The Queen, thoughtful as she ever is, gave orders that Mrs. Keeley was to go down in her private elevator, but the old lady courtseyed with a grace a young debutante would envy and said: 'I thank your Majesty, but if you will allow me, I walked up and I'd rather walk down.'"

The Queen a few days after was to go on the continent for a holiday, and Mrs. Keeley remembering it, added: "Excuse me, madam, but I hope you'll have a good jaunt."

"This remarkable interview was the subject of much affectionate comment all over London at the time, and an incident that warmed the hearts of all members of the profession towards the queen."

AT THE THEATRES.

Broadway.—His Excellency.

Comic Opera in two acts. Libretto by W. S. Gilbert, Music by Dr. Osmond Carr. Produced Oct. 14.

The Prince Regent	Julius Steger
George Griffenfeld	James Cramer
Erling Sykkle	William Philip
Dr. Tottensen	A. Cramer
Mats Munck	John Le Hay
Corporal Harold	Ernest Snow
A Sentry	T. Kiley
First Officer	C. Clements
Second Officer	J. Jamison
Christina	Nancy McIntosh
Thora	Gertrude Aylward
Nanna	Ellaline Terriss
Dame Heckla Cortlandt	Alice Barnett
Blanca	Mabel Love

His Excellency, which was seen for the first time in this country at the Broadway Theatre on Monday night, did not excite any great degree of enthusiasm among first-nighters.

Mr. Gilbert's libretto is exceedingly clever in spots, but his topsy-turvy and *ad absurdum* methods are too familiar to produce any startling effect on an assemblage of experienced auditors. Some of the stage business is genuinely ludicrous, and the dialogue is far from conventional.

The incidents of the plot, however, are sadly jumbled, and the story is consequently lacking in dramatic interest.

The plot is based on the pranks of the Governor of Elsinore, his bump of practical joking being abnormally developed. After hoaxing a sculptor, a physician, a syndic, and a lady of property, he finally becomes the victim of one of his own jokes.

His victimizing of himself is due to the fact that when the Regent arrives incognito in the disguise of a strolling player the Governor does not know him, as he has never seen him. Struck by the likeness the supposed player bears to a statue of the Regent in the public market place, he engages him to personate the Sovereign for twenty-four hours. The Regent, acting on his instructions, confers money and titles on everybody the Governor wishes to play a joke on, while His Excellency himself is degraded to the ranks at his own suggestion. Ultimately, when the Regent's identity is discovered, every decree made in jest is ratified by him. At the close of the opera nearly everybody in the cast gets married.

The score of Dr. Osmond Carr is creditable but not brilliant. His musical accompaniments to Mr. Gilbert's patter rhymes are strongly suggestive of Sir Arthur Sullivan's methods, and several of his trios and quartettes are also composed in the Sullivan vein. The melodies, however, that he has supplied for some of the lyrics are very charming, and were enthusiastically applauded.

The opera was interpreted by members of George Edwards' London Lyric Theatre company, and as a whole the performers did excellent work.

Nancy McIntosh, who appeared as Christina, proved that she fully deserved the eulogistic criticisms that she received for her acting and singing while in London.

Julius Steger, formerly a member of Marie Tempest's company, has improved his vocal method to some extent during his foreign sojourn, but he has not succeeded in toning down the exaggerated intensity of his histrionic efforts. He is essentially a gallery singer, and there is nothing especially artistic in his work, although he was the recipient of considerable applause.

John Le Hay made a hit as Mats Munck. His make-up reminded you very forcibly of Punch. His scene with Dame Heckla in the first act sent the audience into roars of laughter.

William Philip has a delightful tenor voice, and knows how to use it. He made a most favorable impression in the role of the sculptor.

Cairns James as the Governor of Elsinore, and Ernest Snow as Corporal Harold were both capital.

Ellaline Terriss as Thora and Gertrude Aylward as Nanna were captivating and vivacious. Alice Barnett gave an amusing character sketch of Dame Heckla Cortlandt. Mabel Love as Blanca confirmed her reputation as an unusually clever dancer.

The opera is beautifully mounted, and the costumes are tasteful and sumptuous.

Daly's.—Hansel and Gretel.

Fairy opera in three acts. Music by Engelbert Humperdinck; words by Adelheid Wette; English version by Constance Bacha. Produced Oct. 8.

Peter	Jacques Bars
Gertrude	Alice Gordon
Hansel	Marie Elba
Gretel	Jeanne Douste
The Witch	Louise Meisinger
Sandman	Cecile Brani
Dewman	Edith Johnston

A fashionable audience gathered at Daly's Theatre on Tuesday evening last to witness the first American production of Humperdinck's fairy opera, which has been successful in Europe for many months.

A warm wave of applause swept over the house when Anton Seidl made his appearance and began the overture. That finished, the opera began. Hansel and Gretel, in the persons of Misses Elba and Douste, sang and danced and danced and sang, and sang and kept on singing until it seemed as though they must drop from sheer exhaustion. The orchestra supported them in splendid style, and many of the audience found more pleasure in listening to the sweet sounds made by Seidl's men than in trying to follow the story which was being told or sung by the two performers.

The monotony was relieved by the appearance of the parents of the children, and although their singing was not much of an improvement, yet the audience breathed a sigh of relief when the youngsters disappeared and went out to look for wild strawberries in the woods.

There was no intermission between the first and second acts. In the second act the children were discovered still singing. The Sleep Fairy entered soon after the curtain rose, however, and threw imaginary sand in the eyes of the children, who went off to sleep. Immediately the woods disappeared and an illuminated stairway, leading into the clouds, was seen, in which angels descended and ascended. It was one of the prettiest stage effects ever seen in this city. The curtain fell on this scene, which aroused enthusiasm.

In the third act, the children were awakened by the Dawn Fairy, and started to find their way home. They take the wrong path, which leads past the house of the witch, who has a penchant for eating children. The Witch appeared, and seeing the children, prepared a fire in her oven, in which she was to turn them into gingerbread. By a quick flank movement, however, the children came behind her when she was off her guard, threw her into the oven and shut the door. This action broke the spell under which several other children were turned into gingerbread, and the opera ended amid general rejoicing.

The singers, with the exception of Miss Meisinger, were not up to the standard of excellence which the importance of the occasion demanded, and the less said of them the better.

There are only five parts of any importance in the opera, and Sir Augustus Harris might easily have secured artists who could have done justice to the exceedingly pretty music which Herr Humperdinck has written around this fairy tale.

When the audience saw a note on the programme, which stated that there would be an intermission of twenty minutes between the second and third acts, many of them yawned in anticipation. They did not know what a treat there was in store for them, for during the first ten of those twenty minutes they had a chance to laugh, of which they availed themselves to the fullest extent.

In answer to the applause Mr. Daly appeared, leading Sir Augustus Harris, of London, by the hand. Mr. Daly bowed in a dignified way to the audience, and to Sir Augustus Harris, and retired. Some enthusiastic Anglomaniac in one of the upper boxes then threw a bunch of flowers which the smiling manager dodged, as they were in danger of spoiling the set of his John W. Ransome whiskers. He picked them up, however, and holding them in the manner of the orator of a "10-20-30" museum, in the wild and woolly West.

He told them how glad he was to be there (he was on the centre knothole in the middle board of the stage) and how pleased he was to be able to present to them the best European musical production of the past twenty years. No regards to Mascagni or Leoncavallo.)

He then rambled on and related how the people of London visited the performance again and again, and how he hoped the New York public would show its appreciation of a good thing by doing as they did on the other side.

During his speech, Sir Augustus referred to the gifted composer as "Pumpernickel," or something which sounded like it, and the howls of laughter which followed made his knightly bosom swell with pride.

His bosom had plenty of room to swell, for Sir Augustus wore a white waistcoat which was one of the funniest garments seen on the stage here since the days when Percy and Harold used to startle us at Tony Pastor's. As a well-known Irish lawyer said in the lobby after seeing it, "There was room enough between the inside of the vest and the shirt-front for a goose to set, and hatch out a dozen of goslings."

Anton Seidl received a call before the curtain, and the heartiest applause of the evening.

Garden.—The Cricket on the Hearth.

An audience assembled in the Garden Theatre last evening that proves there is still loyalty and love for the old favorites of the stage even in this fickle metropolis, where memories are short-lived and reverence is scarcer than flattery. It was an assemblage composed of real New Yorkers—intelligent, well-dressed, sympathetic.

Mr. Jefferson received the heartiest of welcomes when he appeared on the scene as good old Caleb in The Cricket on the Hearth, and throughout the three acts of the piece he moved them alternately to laughter and tears. The great artist's powers have not dimmed and they are exquisitely revealed in this simple dramatization of Dickens' story. After the hectic fevers of the new drama and the silliness of much that passes current for comedy, this sweet, heart-reaching piece, old-fashioned though it be, is a veritable oasis.

Connie Jackson repeated her famous characterization of Tillie Slowboy and Lottie Alter played Dot charmingly. Helen Bell gave a touching performance of Bertha.

W. G. Beach was as genial and hearty a John Perrybingle as one could wish. William Allen made a surly Tackleton, and the other parts were in good hands.

The performance concluded with Lend Me Five Shillings, in which Mr. Jefferson gave his inimitable impersonation of Golightly.

Grand Opera House.—The Black Crook.

Few theatres in the city last night were as crowded as was the Grand Opera House, where Tompkins' Black Crook was the attraction. There was a long line of ticket-buyers at the box-office long after the curtain rose on the first act.

The fact is, the improvements effected by Manager Pitou enhance the attractiveness of every play produced at that house. The scenery is new, the lights work admirably, the stage is bright and clean. No wonder with such a frame the picture looks well.

The Black Crook is always a feast for the eye and the Tompkins' organization is elaborately equipped. The dancers are pretty and clever, the dresses are gorgeous, and the company boasts of one of the best premiere danseuses on the stage in Mlle. Kroske. A novelty in the performance is the knock-knock dance done by the de Forrests.

Fourteenth Street.—Mavourneen.

Chauncey Olcott revived Mavourneen at the Fourteenth Street Theatre last night. The Irish comedy-drama, for which George H. Jessup and Augustus Pitou are responsible, caters popularly to metropolitan theatregoers, judging from the size of the house last night.

Chauncey Olcott played Terrence Dwyer, and swayed his audience in his favor, from start to finish. His singing of "Plain Molly O," "The Auld Country," and "Mavourneen," evoked enthusiasm.

Mr. Pitou provides a capable company, embracing Daniel Giffether, C. F. Gotthold, J. W. Hagne, Luke Martin, Etta Martin, Rolanda Bainbridge, Lizzie Washburn, and Dot Clarendon.

Columbus Theatre.—Rory of the Hill.

Rory of the Hill, the romantic Irish play, which had a successful run at the Academy last season, was presented at the Columbus Theatre last night, with its author, James C. Roach, in the title role.

The piece is well written and abounds in dramatic interest, with plenty of real Irish wit and humor in the clever dialogue.

It was well played and the stage settings were effective. Next week, Slaves of Gold.

Harlem Opera House.—A Social Highwayman.

Fresh from their successful run at the Garrick the two new stars, E. M. and Joseph Holland, with their original company, began a week's engagement at the Harlem Opera House last night in A Social Highwayman. As the master and man these admirable artists are seen to splendid advantage.

The interest of the audience, which never flagged throughout the four acts, manifested itself by frequent applause, which was equally shared by the stars and their exceptionally strong company. Next week, the Lyceum company.

At Other Houses.

GARRICK.—Modjeska will present Clyde Fitch's new play, Mistress Betty, at the Garrick Theatre this (Tuesday) evening. Last night she

appeared as Mary Stuart, and will repeat that personation on Friday night. She will be seen as Camille at the Saturday matinee, and in Measure for Measure on Saturday night.

HOYT'S.—William J. Ferguson and James O. Barrows are the chief fun makers in The Gay Parisians at Hoyt's Theatre. The four little maids that romp through several scenes also afford a deal of amusement.

EMPIRE.—John Drew, Maud Adams, and their associates in the cast, offer a diverting performance in Christopher, Jr., at the Empire Theatre.

FIFTH AVENUE.—Nat C. Goodwin, owing to the large audiences that attended his performances at the Fifth Avenue Theatre last week in the dual bill consisting of David Garrick and Lend Me Five Shillings, will not produce Henry Guy Carlton's new play, Ambition, until next week.

BIJOU.—There is no livelier or more mirth-provoking performance in New York at present than The Widow Jones, in which May Irwin opened the second month of her engagement at the Bijou last evening. Arrangements are underway to commemorate the fiftieth performance with appropriate souvenirs.

HERALD SQUARE.—This is the last week of Pudd'nhead Wilson at the Herald Square. Frank Mayo's characterization of Pudd'nhead Wilson is not only amusing, but is drawn to the very life. Moreover, his personation is entirely in keeping with the character sketched in Mark Twain's novel, from which the play was dramatized. David Belasco's new play, Heart of Maryland, will be the attraction at this house next week.

PALMER'S.—At the fiftieth performance of Fleur-de-Lis at Palmer's next Friday evening the ladies in the audience will be presented with hand-painted porcelain jewel receivers. The engagement of Della Fox will terminate a week from Saturday night and The Shop Girl will be produced during the ensuing week.

ABBEY'S.—Francis Wilson began the last fortnight of his engagement in The Chieftain at Abbey's Theatre last evening. Sullivan's charming music and Burnand's entertaining libretto combined with Mr. Wilson's artistic comedy work, have drawn large audiences during the entire engagement.

ACADEMY.—It is gravely announced that The Sporting Duchess is so capitolly done at the Academy of Music that Sir Augustus Harris has given up his idea of sending English casts for his melodramas to be produced here.

DALY'S.—When the run of Hansel and Gretel at Daly's is finished, Mlle. Jane May, the French pantomimist, will begin an engagement in Mademoiselle Pygmalion. This engagement will last one week only, and on Nov. 26, the regular season will begin, with the Daly company in a new play from a new German source, called The Transit of Leo.

PEOPLE'S.—A Ride for Life is the attraction at this house this week.

BROOKLYN THEATRES.

Park.—Tribby.

The Park was not nearly large enough to hold the crowds who thronged to see the first production in Brooklyn of Paul Potter's dramatization of Tribby on Monday evening. The standing room sign was displayed early in the evening, and the seats have almost all been sold for the week. Virginia Harned charmed everyone as Tribby, and the rest of the actors sustained their parts in a manner which won them great applause. The New York cast was seen, including Charles Kent, Burr McIntosh, John Glendinning, Alfred Hickman, Madame Cottrelly and Rose Barrington, who is a graduate of one of the amateur societies of Brooklyn. Next week, Robert Hilliard.

Amphion.—The Twentieth Century Girl.

The Twentieth Century Girl, under Frederick Hallen's management, was given acceptably before a good sized audience on Monday night. Mollie Fuller as Percy Verance was clever and filled her part extremely well as an advanced woman. Gus Williams furnished fun as Professor Von Bilderbogen and frequently brought down the house. John T. Kelly came in for a good share of applause as McNamara. Others who appeared to advantage were Catherine Linyard, William Cameron, Thomas Lewis, Harriet Williams, Ida Wilhelmy, Emma Levey, and the Hawthorne Sisters. Pudd'nhead Wilson next week.

Columbia.—The Politician.

Roland Reed began a week's engagement before a crowded house on Monday evening in The Politician, in which he is seen to great advantage as Josiah Limber. The many funny scenes, especially the one where Limber is nominated, amused the audience immensely. Prominent in Mr. Reed's support is Miss Isadore Rush, who impersonates the twentieth century woman. The rest of the cast did excellent work, and the play went with a good deal of snap. Next week, Charley's Aunt.

Montauk.—Shore Acres.

James A. Herne began his second and last week in Shore Acres on Monday evening. The play has been performed fifty-seven times in Brooklyn, but the houses have been uniformly large during the past week, and the prospects are that the prosperity will continue during this week. Many Brooklynites have seen the play over and over again, and the oftener they see it the more they seem to like it. Next week, Modjeska in repertoire.

Bijou.—In a Big City.

Robert Gaylor produced his new comedy, In a Big City, by Charles T. Vincent, for the first time in Brooklyn on Monday evening. The piece is elaborately staged and Gaylor made a big hit as an eccentric Irishman.

Grand Opera House.—A Happy Little Home.

George W. Monroe and a good company, including Dorothy Drew, Blanche Chapman, and Idaline Cotton, presented A Happy Little Home here on Monday evening. Monroe appeared in three characters, including his familiar Irish female specialty with success.

Empire.—Girl Wanted.

Girl Wanted, a farce comedy of good parts and direct from the Columbia, Boston, was presented in Brooklyn for the first time last night. Frank Bush filled different character roles successfully and received encores on several specialties. His support was good.

Lyric Theatre.—Hoboken.

A Railroad Ticket is the attraction at the Hoboken Theatre during the first part of the current week. The cast includes such popular fun

makers as Eugene Canfield, James H. Bradbury, Gus C. Weinberg, Harry Porter, Frank Gardiner, John S. Terry, Kathel Kerr, Beatrice Norman, Mattie Lockette, Hulda Halvers, and Lou Rice.

During the latter part of the week Jeffreys Lewis and her supporting company will appear in Forget-Me-Not, The Creole, and La Belle Russe.

A THEATRICAL SYNDICATE.

Last Wednesday, in Detroit, Henry C. Miner, J. H. McVicker and Joseph Brooks signed the articles of agreement of the Theatrical Syndicate, which has established offices in this city and proposes to employ an agent ahead. The syndicate has made contracts with George R. Sims, of London, for a melodrama; Pier de Courselles for an historical play, and with Cheever Goodwin and Woolson Morse for a musical comedy.

The purpose of the Syndicate is, when their theatres are not occupied by the regular stellar attractions, to present one of their own productions.

The Syndicate will form a musical comedy company and a dramatic company, to include the best talent procurable. These two organizations will appear in all of the principal cities of the country between New York and Chicago. It is also the intention of the Syndicate to produce during the next theatrical year a ballet spectacle. European stars and combinations are being negotiated with whose tours will be conducted by the Syndicate.

It is not the intention of the Syndicate to crowd any worthy combinations out of their theatres. All reputable organizations or stars will be dealt with, but their doors will be closed to inferior organizations.

BOND TO REPLACE THOMPSON.

W. H. Thompson will retire from the cast of The Great Diamond Robbery next Thursday night, and his place will be taken by Frederic Bond. Mr. Thompson has been troubled with his voice for some time, and it is understood that it is this reason that led Managers Palmer and Knowles to make the change.

Mr. Thompson has a contract for a full season and he threatens to sue for a full season's salary. The daily papers have reported that The Great Diamond Robbery would close its run at the American on Nov. 9. This is not definitely settled. Manager French said yesterday the run might end on Nov. 2.

THE PRISONER OF ZENDA.

So great does Daniel Frohman find the crowds who want to see Sothern in The Prisoner of Zenda that he has decided to give three matinees weekly, on Tuesdays, Thursdays and Saturdays—nine performances each week—until the close of Mr. Sothern's engagement. This will end on Nov. 23. Mr. Frohman, in consequence of the magnitude of the production, has considerably altered Mr. Sothern's tour. He will play besides the week stands, Boston six weeks, Chicago five weeks, and Philadelphia four weeks, the company on tour remaining the same as at the Lyceum Theatre.

GOSSIP.

Augustin Daly's company will play an engagement at the Baldwin Theatre, San Francisco, next Spring, making a jump from St. Louis.

Ramie Austen has left The White Rat company. Lillie Allison takes Mrs. McKee Rankin's position with the Holland Brothers when Mrs. Rankin commences with Mansfield.

Padernski will give a series of seven concerts at the Baldwin Theatre this season. This will be the first visit of the great pianist to the Golden Gate.

The Wizard of the Nile has made a hit. Messrs. La Shelle and Clarke have a valuable property in it. Frank Daniels has a capital part.

Hands Across the Sea, with a strong company and Maurice Freeman as Jack Dudley, has opened season to good business.

Mamie Gotthold, daughter of Mr. and Mrs. E. M. Gotthold, and Dr. F. Pierce Homer were married in this city on Oct. 7, and will be at home at 143 West Forty-fifth Street on Tuesdays, after Oct. 19.

The Rev. G. H. Houghton, rector of The Little Church Around the Corner, celebrated the forty-seventh anniversary of his pastorate on Oct. 7.

Eleanor Carey and Lillian Burkhardt have been engaged for Aubrey Boucicault's company.

George C. Staley commenced his engagement in The Capitol company on Oct. 2.

Perkins D. Fisher has retired from The Cotton King.

Charles Mason has withdrawn from the cast of The Land of the Living and Will Harkins has been engaged.

Sidney Drew will open at the Park Theatre, Boston, on Oct. 21, with The Bachelor's Baby, under the management of John Stetson.

Amelia Bingham has been engaged by J. M. Hill to take Helen Lowell's place in The Capitol. Miss Bingham played the part upon three hours' notice and made a hit.

W. S. Sillery, the well-known baritone, has been engaged for Jolly Old Chums.

The services of Edgar L. Davenport have been much in demand since he arrived in the city, but his engagement for the season as leading man with Neil Burgess' Star Theatre stock company, to open this month, has forced him to decline several offers of engagement, among them to take the part of Squire Chivy in David Garrick with Nat Goodwin, the part of Zaccaria in Gismonda with Fanny Davenport, leading business with Mansfield and Boucicault, and the star part in Sidney Rosenfeld's new play, as well as the leading comedy part in James Duff's new opera to be produced at the Garrick.

Thomas N. Smelser is looking the time for Geoble's Opera House at Whiting, Ind.

THE ELKS.

Sandusky Lodge, No. 285, produced Walter C. Clark's spectacular pantomime, Ben Hur, last week, at Neilson Opera House, Sandusky, O.

Hoboken Lodge, No. 74, initiated on Oct. 4 eight new members, among them two entertainers, Bart and Tompkins. In their honor the Metropolitan Quartette of Brooklyn visited Hoboken Lodge. A social session followed.

Cleveland Lodge, No. 14, entertained the Cleveland Baseball Club, Temple Cup winners, at a social session last Friday evening. Nearly all the theatre companies playing in the city were represented. At 11 o'clock Milt. G. Barlow, who was playing with Down in Dixie, was made chairman for the rest of the session. A telegram was read from Mr. Temple regretting his inability to be present.

Erie, Pa., Lodge, No. 67, will hold a fair at the People's Market House week commencing Oct. 21, for the benefit of the charity fund.

MUSICAL NOTES.

Saurat, the violinist who will re-appear in this country at the third Philharmonic on Jan. 10, has sent his repertoire to his management. It consists of 439 compositions, 121 of which are his own.

Ondrick, the violinist, will arrive in this country on Nov. 8 and appear with the Philharmonic Society at Carnegie Hall on Nov. 16.

Rivarde, the violinist, will be the first soloist of the newly organized Symphony Orchestra at Cincinnati, of which Van der Stucken has just taken the direction, and later in the season, Saurat will be heard with the same orchestra. Rivarde will be heard in this city with Seidl, Damrosch, and the Boston Symphony Orchestras.

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MATTERS OF FACT.

Frank Dietz has returned from the West, where he
has recently been managing Pain's spectacle, Japan
and China, with gratifying pecuniary results. The
season closed at Springfield, Ill., on Sept. 30. Mr.
Dietz, who is one of the most experienced and con-
scientious of advance agents, has not settled for the
Fall and Winter.

Steiner and Hahn, managers of Marie Jansen's tour,
want six handsome young women who are good
dancers. They should apply at the former's offices in
the Broadway Theatre Building.

William Bonelli and Rose Stahl will close their en-
gagement with Shenandoah Oct. 26, and will then be at
liberty. They played the leading roles with Men and
Women last season.

Violet Campbell is at liberty and will accept engage-
ment for heavies and dialect characters.

"When Violets Are There," a catchy song sung with
much success by Bessie Bonchill, Julie Mackey, and
others, will be sent, upon receipt of 20c. by "Music,"
care this office.

Annie Blanche, soubrette and ingenue, has not yet
closed for this season. She may be addressed at 110
West Thirtieth Street.

Alice Kauser, 1432 Broadway, is the agent for George
W. and Helene Ripley Walther's plays.

Managers Johnston and Washburne, of the Empire
Theatre, Brooklyn, have the week of Nov. 11 open to a
good attraction.

The original Moorish acrobats, Sae Hassan Ben Ali's
troupe of Beni Zoug Zoug, recently closed a suc-
cessful summer season at the Truetton lot. Ben Ali's
troupe do nine different specialties in one act, and can
lengthen or lessen their time at the option of managers.
Managers looking for this strong drawing card should
address Beni Zoug Zoug's, 229 Sixth Avenue, New
York.

John Donahue, who was a member of The Passing
Show company last season, has signed with Wang.

Thanksgiving and Christmas days are still open at
Waterbury, Conn., and may be secured by first-class
attractions only by addressing Manager Jean Jacques.

Blanche and Skiff have opened a dress-making estab-
lishment at 24 West Forty-eighth Street. They will
make a specialty of theatrical work. The Blanche of
the firm is Kate Blanche, one of the clever Blanche Sis-
ters.

Hallen Mostyn, the popular operatic comedian, who
did good work with the Lillian Russell company, is dis-
engaged, and invites offers from the best attractions.

Fannie Gonzales, late with The Country Circus com-
pany, is at liberty for soubrette roles.

Nanine Palmer is pleasing the critics with her clever
work in The White Rat.

First-class repertoire people are wanted for the Lind
Napo company by H. B. Farrell, 157 Tremont Street,
Boston, Mass.

A. L. Hills, manager of the Opera House at Palmer,
Mass., has some open time the latter part of October
and during November. Attractions playing his house
have been doing nicely.

A number of fancy dancing costumes, the property of
the late Eloise Kruger, are offered for sale by C. J.
Gray, Studio Building, West Fourteenth Street.

Siegmund and Weil, the most reliable house furnishing
theatrical supplies, have just issued a new and com-

plete catalogue which they send upon receipt of two-cent
stamp. Their line of goods is the most complete and
their prices average lower than that of any other firm.
They are located at 110 Greene Street, New York.

Harry J. Bagge, who had made arrangements to play
leading business with a new stock company which was
forming in the South, has resigned and is open for
offers.

Louise Arnet, who appeared in a repertoire company
of her own last season, is disengaged. She makes a
specialty of male characters. She has several plays, for
whose production she would like to negotiate.

Attractions visiting Louisville, Ky., and playing the
Grand Opera House have been favored with good
houses, the capacity being frequently tested. Manager
James B. Camp would like to hear from a first-class at-
traction for week of Oct. 28, which he has open.

John W. Hamilton, the well-known manager and ad-
vance, is open to offers for the balance of the season.

Will Palmer, the ex-advance agent, has opened a hotel,
The Gotham, at 117 to 123 West Thirty-second
Street, catering solely to the profession. Mr. Palmer's
experience on the road should serve him in good stead
in his new capacity as host.

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Season of 1895-96.

INAUGURAL TOUR OF

MINNIE MADDERN FISKE

At the Duquesne Theatre, Pittsburg, and first production of her new play.

THE QUEEN OF LIARS

(By MM. Alphonse Daudet and Leon Hennique; English adaptation by Harrison Grey Fiske)

THE PITTSBURG PRESS:

MRS. FISKE AS MARIE DELOCHE IN THE QUEEN OF LIARS.

The Dispatch, Oct. 1.

That Mrs. Fiske made a more than favorable impression there is not a particle of doubt. Her acting of the role of Marie Deloche was a most exacting piece of work. As a delicate, yet clearly defined portrait it will rank with the best characterizations recently known to Pittsburghers. The last act is a marvelous piece of acting and fully justifies the hope that in Mrs. Fiske the stage has a recruit that will bring honor to it. The death scene is a wonderful bit of realism. One carries away that picture of poor Marie, the sorely persecuted woman, clinging to the man whose love has cost her life. It is a most pathetic picture, full of weird sadness, that lingers in the memory long after the curtain has gone down for the last time.

The Press, Oct. 1.

Mrs. Fiske renewed the triumph of her early days on the stage. Her acting is of the repressed, nervous character. Her speech is low, rapid and impressive, totally devoid of artificiality and elocutionary step-ladders. Her manner is refined and her dressing simple but rich and appropriate. Mrs. Fiske never forgets that she is an artist, or rather she does not have to remember it. And it may be added that she is supported by an excellent company.

The Commercial-Gazette, Oct. 1.

From the rising of the curtain to its fall the performance was in every way an unqualified success. The play is splendidly suited to Mrs. Fiske and nothing but praise can be said of her acting. Mrs. Fiske does not appear to act—it is just as natural as though it had all occurred in the parlor of an East End residence. The audience forgets it is in a theatre witnessing an impersonation. It is real, and in its reality it is exquisitely charming. At the same time it is laughable, it is pathetic, it is tragic. The laughs come in so natural that one forgets the cause. The pathos follows so smoothly that tears are in the eyes before one knows it, and the tragedy ends it all so quickly and naturally that

tears are forgotten in the horror of the death. From beginning to end the play grows in interest. Nothing drags, there is no hitch, all is smooth, all absorbing and entirely satisfactory. Lies, brilliant and daring, follow one another from necessity until the web is too complex, and the charming woman, in a final great effort to be honest, dies by her own hand. It is a remarkable, natural play—just such a one that will afford the greatest entertainment and leave with a big audience, like that which filled the house last night, a desire for more.

The Chronicle-Telegraph, Oct. 1.

Minnie Mattern Fiske was welcomed at the Duquesne Theatre last night on her return to the stage by an audience of which any one might well feel proud. One soon forgets all else in following The Queen of Liars and witnessing a powerful portrayal of a life made up of some humor, some gaiety, much love, but most of sorrow and tragedy. The play tells a story replete with sadness, and its tragic end is thrilling and realistic. The picture of the death of Marie Deloche, the role assumed by Mrs. Fiske, is one which lingers in the memory and calls for the keenest sympathy for the heart-broken and sinning woman. The most acceptable and pleasing feature of Mrs. Fiske's stage presence is its naturalness, and one forgets she is acting as she naturally, easily and gracefully fills the scene with her charming presence. Her return to the stage will be a treat to lovers of true art. The company which accompanies Mrs. Fiske is a capable and acceptable one.

The Times, Oct. 1.

Mrs. Fiske is an exceptionally good actress. She has great personality, her elocution, her posing, her stage action are all excellent. She is mellow, brighter, more versatile than ever.

The Post, Oct. 1.

Last night the Duquesne Theatre was the scene of an interesting event in the return of Minnie Mattern Fiske to the stage. She has always remained as a

standard for some characters in the public memory. It was, therefore, with a considerable measure of sympathetic interest that the audience waited for the lines in The Queen of Liars which were to bring her forth. The applause which followed evinced this feeling distinctly, and must have been as gratifying to the star as it was spontaneous on the part of the audience. The play gave Mrs. Fiske ample opportunity to display all that delicacy, refinement and art of which she is a profound mistress. She has acquired a style so natural as to be almost disconcerting at times, and her requisite self-poise, her enunciation, clear cut as a diamond, and the intelligent, not to say brilliant, grasp with which she seizes every incident proclaims her almost unexcelled in the beautiful perfection of her detail. Her characterization of Marie Deloche is a poetical portrayal of a penitent woman, and yet at the same time is full of the most bewitching variability, for which there seems no better adjective than the one this actress acquired long ago—the proper adjective, Madame. The company is a compactly organized one, and the characters are nearly all as well placed as they could be. Mrs. Fiske is to be congratulated that she has chosen a framing that is suitable to the picture it surrounds.

The Leader, Oct. 1.

The plot is direct, the interest cumulative and the situations powerful. It is original in characterization and in treatment. Beginning in a vein of high comedy the interest quickly intensifies and the story progresses through scenes of love, hope and despair to a denouement that is both impressive and tragic. The heroine is Marie Deloche, a woman with a past, but of a kind wholly new to the stage. She is as nearly as possible a prototype of Thackeray's Becky Sharp, having the cunning, the shrewdness, the cleverness, the mental fertility and the saving graces that distinguish that complex celebrity of English fiction. Daudet's wonderful skill in character drawing is revealed in Marie, who, despite her lies—which are used as weapons to fight for her

home, her husband and all that is good and redeeming in her life—is a highly sympathetic personage. She is no ordinary stage adventuress; she is a singularly fascinating and moving psychological and dramatic study. Mrs. Fiske's art not only shines in the quieter and subtler scenes of the first and second acts, but it rises to magnificent heights in the intense and powerful passages of the last act. Last night her acting was followed with breathless interest, and her hold upon the audience, whether in the lighter scenes or the tragic situations was never relaxed for an instant. The company is admirable in its general and individual excellence, furnishing splendid support to the star.

Special to the New York Herald, Oct. 1.

The return to the stage after five years' absence of Minnie Mattern Fiske, and the first production of The Queen of Liars, brought a fashionable audience to the Duquesne Theatre to-night. The play is intensely dramatic and deals with a subject that is impressive and life-like. It made a hit. The character of Madame Deloche will rank with the great test star parts such as Camille, Fedora or Cesarine. Minnie Mattern Fiske enjoyed a triumph. She acted the role with admirable finesse and great power. It is a characterization rich in variety of moods and intensely emotional. Her treatment of the part is natural.

Special to the New York World, Oct. 1.

A really new play, distinctly original as to plot, marvellously well constructed and highly dramatic, is The Queen of Liars. It is from the pen of Alphonse Daudet and Leon Hennique, and has been cleverly adapted by Harrison Grey Fiske. The play held the audience's unflinching interest from start to finish. The central character, Madame Deloche, is a subtle, complex and effective psychological and dramatic study. Madame Deloche is a Gallic Becky Sharp, and the role is played with amazing power and remarkable finesse by Mrs. Fiske. She employs none of the old methods. The production was nicely staged and was eminently successful.

AS NORA IN A DOLL'S HOUSE.

The Dispatch, Oct. 5.

GREATEST IN YEARS.

MRS. FISKE'S PERFORMANCE IN IBSEN'S A DOLL'S HOUSE PROVES A REVELATION TO PITTSBURGERS.

The most masterly performance in years! That is Minnie Mattern Fiske's Nora, in Henrik Ibsen's A Doll's House. There is no saving clause. I mean just exactly what is said in the first sentence.

The audience which gathered in the Duquesne Theatre was distinguished for its high character. There were some few, perhaps, who went there out of pure curiosity. So much has been said of Ibsen and his plays; he has been abused so roundly and discussed so generally that they were curious to know why. And so they sat through the first act and were mildly amused by the crisp naturalness of the dialogue, and were mildly interested in what Nora would do in the next act. And then as that wonderful analysis of human nature was gradually spread before them with a skill that seems absolutely inimitable, a silence came upon them. They were simply lost in amazement. That such an author should be held at arm's length, that such genius as Mrs. Fiske's should have been kept hidden so long, was the wonder. But no one dared breathe a thought during the continuance of the performance. It all burst forth in one great exclamation when the curtain fell for the last time and they were given time to think. The people who had witnessed the performance gathered in front of the house to talk it over. No more remarkable sight has been witnessed in Pittsburgh than the group of people—men and women—in front of the Duquesne Theatre, talking over the remarkable performance which had just been given there.

It would be impossible in this necessarily brief article to tell the story of A Doll's House. It is not exactly a story. It is a presentation of a phase of domestic life or rather human nature. It is a grand tragedy in which human hearts and not lives are slain. It is a sermon, and the grandest and most effective ever preached. It is written in the highest key and with marvelous

skill. Every line is a literary masterpiece; every word is golden and the thoughts are as fire that burn deep into the innermost recesses of human breasts. It is an intellectual feast which one must be familiar with to appreciate.

Here words are inadequate to express the power of Mrs. Fiske's wonderful creation, Nora. It is probable that within the years to come A Doll's House will be seen here again, that we will have other Noras, but I never expect to again see a Nora who will so nearly attain the ideal that Ibsen dreamt of than this one of Mrs. Fiske's. It is a perfect revelation in stage art. It will live among the classics of the stage.

Regarding the other members of the company it is but fair to say that they acquitted themselves meritoriously. But each and every performance was so dimmed by Mrs. Fiske's genius that ordinarily excellence was almost completely lost sight of.

The Post, Oct. 5.

There was little or no interest at the outset, except such as was displayed toward the genius of Mrs. Fiske, and through that for the medium in which she had chosen to embody her histrionic gifts. But as the thought of this master of modern ethics marched—for that is the word, or perhaps even one might say stride—sternly, pitilessly through the three periods of the woman, Nora's, existence, the growing realization of how great a work A Doll's House really is, ended at the final fall of the curtain with a complete recognition of Ibsen and of the marvelous intuition and sympathy of the woman who was interpreting him.

Since then Nora has sounded the ke note of the modern woman, which has sung in greater strength and beauty since then (1895), and which has not escaped bankruptcy in that travesty on the sex, the New Woman. There is the awakened Nora of the first act; the awakened Nora of the second; and the awakened Nora of the third; or, otherwise, the woman of medieval times, the woman, around whom modern thought is stirring, and the woman stirred by modern thought.

In the first act Mrs. Fiske portrays with all the charm

of the natural school of which she is always a dangerous interpreter the doll wife Nora. The queer nervous nature is further elucidated as the story proceeds, and as the child slowly buds and blossoms into full, unhampered womanhood.

With an intelligence so unerring as to seem intuitive rather than acquired, and with a masterly technique, Mrs. Fiske stood forth in the third act as the embodiment of a tragedy before which love, hatred, jealousy and their sister feelings seem minor passions. She teaches her husband that she is a human being; that she is still more, the temple in which dwells the voice of her Maker. She is neither an accident nor an incident; nor yet, not being a shrew, his master, but a being to walk side by side with him, not as a companion, however, until he, too, finds the light which has shed its glory upon her.

The Commercial-Gazette, Oct. 5.

Minnie Mattern Fiske appeared last night, for the first time in this city, in Henrik Ibsen's play entitled A Doll's House. To sum it up in a word or two, it was intensely interesting, and from start to finish held the attention of the audience. The opportunities for great acting were many, and Mrs. Fiske was equal to them all. But that doesn't adequately describe the piece. It is a peculiar play, written by a peculiar writer, and must prove interesting to only a certain class. There is not much in it to appeal to the mass of theatregoers, and yet to the right class it is and will always be thrillingly, intensely and at times painfully attractive. It is a psychological study, and to the student of the human mind and the human motives nothing could be better adapted. In this sense it is undoubtedly a great play, and in a community where playgoers are almost classified will prove one of Mrs. Fiske's greatest productions. It is not so much a one-part piece as the Queen of Liars, in which Mrs. Fiske stands out to the almost complete overshadowing of the other participants. It, however, gives her ample opportunity to show her ability as an actress, and her success in last night's performance stamps her at once as one of the greatest artists upon

the stage. No one not truly great could fulfill the complex part she has to take in such a superb manner. On the whole, it is a peculiar play, well rendered by a fine company of actors, its main peculiarity lying, it may be, in its perfect naturalness and harmony with what so often occurs in life, but which is rarely exposed to the gaze of the public.

The Times, Oct. 5.

A PLAY THAT WAS A REVELATION. Henrik Ibsen's three-act drama, A Doll's House, was given at the Duquesne Theatre last night by Minnie Mattern Fiske and her company. This drama, because of the simplicity of its theme, familiarity of its details, its realism, its humanity, in short, its foreignness, so to speak, to all preconceptions of things theatrical and thing dramatic, came in the nature of an astonisher—an astonisher in fact to the veteran habitué of playhouses. Mrs. Fiske has succeeded where Modjeska, Kéjane and one or two others have failed. She has succeeded because she has distinguished between the real and the romantic. She saw the woman in the drama, and gives the woman not, nothing more. She may lack the impressiveness of Modjeska, the effusiveness of Kéjane, but she is superior to them all in her disposition of this character. Nora, in her conception of what the actress only understands—humanity. The support of Mrs. Fiske is very good.

The Leader, Oct. 5.

A PALPABLE HIT.—Minnie Mattern Fiske presented Ibsen's great play, A Doll's House, at the Duquesne Theatre last night. It is not too much to say that the play made the most pronounced success of the season. Mrs. Fiske by her natural acting won the hearts of all those present, while the clever support rendered by the members of her company made the performance one long to be remembered.

The Chronicle-Telegraph, Oct. 5.

The play is an interesting study and gives ample opportunity to the actress for the display of artistic talent. Mrs. Fiske seems peculiarly at home in the complex part she has to fill, for she brings out the merits of the piece in a superb manner.

L'ENVOI.

The Dispatch, Oct. 6.

There was a little woman at the Duquesne Theatre last week who needs no assistance from horn-blowing managers. She need not announce her work as a development of Drury Lane or Comédie Française. Her manager has no occasion to trumpet about through the land that she is an American actress. Her friends know that she is a native of New Orleans; that her experience on the stage dates back to earliest childhood; that her education has been won in many theatrical schools. She has played as a child with Harry Sullivan and Lucille Western. She was Little Fritz in the elder Emmet's first production of the unique production in which he earned a fortune. She has appeared with Laura Keane, John McCullough, Janus Brutus Booth and "Gipsy" Booth. She has been Paul in The Octoroon, Franka in Guy Mansering, with Mrs. Waller, and at various times has been a member of the companies supporting Carlotta Le Clerq, E. L. Davenport, Mrs. Scott Siddons, has sang leading roles in comic opera and started with artistic success for several years. These things are all interesting in their way, but we only consider them incidentally in connection with her matured work of the present time.

One can only speak of her Marie Deloche and Nora in the highest praise. I know I shall always admire the latter character the most, because it is one of the most remarkable creations I have ever known, but both characters in the hands of such an absolute genius as Mrs. Fiske certainly have their uncommon qualities.

This Nora must realize in the highest degree the type of woman Henrik Ibsen had in his mind when he created the remarkable group of women which he has distributed throughout his work. It is a most difficult role to essay. No ordinary woman could think of portraying it intelligently. It is constructed upon lines so original that to the majority of our actresses it could not be fairly understood, much less could they personify it. Ibsen displays his greatest power in the sketching of the portrait. There are but few lines, but they are all firmly drawn and have their place in the completed picture. To take the work from the author and give it life requires a genius but little short of the creator of it, and that Mrs. Fiske has succeeded in accomplishing this much, and so well, proves her signal ability.

Speaking of Mrs. Fiske's work generally, I think the quality most to be commended is the thorough compe-

hension of the characters es-sayed. Both Nora Helmer and Marie Deloche are finished portraits of widely different women, both common enough in everyday life, if we had discernment enough to discover them for ourselves. It is an extraordinary skill which makes us sympathize with such a woman as Marie Deloche, and that as deeply as we admire the qualities which Ibsen discovers for us in Nora Helmer. But there are so many excellent qualities in Mrs. Fiske's work that are recalled in turn we scarcely know which to admire most. Her voice, though not strong, is well trained, and her enunciation almost perfect. She is graceful beyond measure, and natural above all the rest. No matter what the situation she seems born to it. There is no forcing of it, no artificiality whatsoever.

The Post, Oct. 6.

While within the bounds of probability and possibility, it is scarcely likely when Henrik Ibsen was writing his play of A Doll's House that he had ever heard of Minnie Mattern Fiske. In fact, the American actress and the child of the Norwegian dramatist's brain are nearly contemporaneous, at least as far as the date of the production is concerned, which was given in his own theatre on Christmas. But whether Ibsen knew of Mrs. Fiske or was blissfully unconscious of her existence, it was quite true that while the conception of this greatest of all Ibsen's women was going on in the Ibsen brain there was growing up quietly in America a girl who, now in the fullness of her artistic powers, seems almost one and indivisible with Nora Helmer.

One can readily comprehend how the subtleties of Mrs. Fiske's art are revealed throughout her interpretation of Nora. One of the charms of her naturalness, already described is dangerous, not in her hands, however, but in those of the would-be disciple, is that it is impossible to separate Mrs. Fiske from the character in which she is moving. Though personality was never so much in demand as at the present, it is scarcely recognizable in Mrs. Fiske, so carefully and so rigorously does she govern it, all by her wonderful technique, and more than that by her intelligence, which, of course, makes personality be well directed and become closely allied to genius, if it be not genius itself.

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VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

The special feature this week is the American debut of the two Charles, eccentric musicians. Others in the splendid bill are Press Eldridge, commander-in-chief of the grand army of fun; Mlle. Polaire, French comedienne; Billie Barlow, English comedienne; the Zava Trio, high wire-walkers; Aranka, Roszika and Berke, Gypsy trio; Capitola Forrest, assisted by Will Masaud, comedy sketch; Brothers Diantas, musical clowns and hat spinners; Nellie Waters, character singer; Daisy Mayer and her pickaninies; Madame Carlini's trained dogs and monkeys; J. W. Bingham, ventriloquist; the Muhlemann Trio, Swiss warblers, and the female orchestra.

Koster and Bial's.

There are a few novelties this week. The Bale Troupe, trick bicyclists and acrobats who make their American debut, and the Yokohama Troupe of Japanese jugglers are the newcomers. The rest of the performers are Clara Wieland, who is gaining in popularity every day; the Vaidis Sisters, aerial artists; Florence Levey, the Gaiety Girl; Les Edouardos, French eccentrics; Granto and Maud, artists on the bouncing wire; M. Wilton and his trained ponies, dogs and monkeys; Sam Lockhart's five trained elephants, and the new living pictures.

Tony Pastor's.

Gus Hill's Novelties are here this week. The troupe is headed by Eugene Petrescu, the celebrated hand-balancer, whose picture was printed in THE MIRROR a few weeks ago. The rest of the entertainment is furnished by Lew Hawkins, the black-faced monologist; the Gardner Troupe, musical comedians, and Little Dick, the baton juggler; Fred H. Leslie and his acting dogs; McCale and Daniels, Irish knockabouts; Gray and Conway, comedians; Bonnie Lottie, soubrette; Fields and Salina, grotesques, and Gus Hill, club-swinging. A farce called The Twentieth Century Barber winds up the bill.

Proctor's.

The Sisters Andersen, who have been at Proctor's Pleasure Palace since the opening, head the bill at the downtown house this week. The other entertainers are Hughey Dougherty, who enters on his second week; Brothers Donaldson and Ardell, comedy acrobats; Redding and Stanton in A Happy Pair; C. W. Littlefield, mimic; Fortesque and Gorman, comedians; Montague and West, musical artists; Jessie Bradbury, serio-comic; Romulo Brothers, acrobats; the Pendants, comedians; King Sisters, singers and dancers; Sidney Worth, soubrette; J. G. Leonard, Irish comedian; and Bertha Dumont, French singer.

Keith's Union Square.

Alcide Capitaine, "the perfect woman," is at the head of the list here this week. The other performers, all excellent in their way, are George H. Wood, "the somewhat otherwise comedian," Sirron and Simkins, European grotesques, who make their American debut; the Judge Brothers, acrobats; Lew Bloom, the tramp impersonator; Stack and Milton, horizontal bar performers; Canfield and Carleton, comedy sketch artists; Dixon, Bowers and Dixon, "Rube" comedy acrobats; Levy and Barker, athletes and strong men; Ernesto Arvilla, musician; Frank Riley, plantation sketches; Daly and Devere, Irish comedy sketch; A. C. Laurence, mimic; Dilks and Wade, musical comedian, and Olga Regina, serio-comic.

LAST WEEK'S BILLS.

TONY PASTORS.—Sam Devere's company was the attraction here last week, and furnished a pleasing entertainment on the whole. Price and Steele did a comedy sketch which was fairly amusing. Richards, the double voiced vocalist, was dressed as a woman on one side and as a man on the other, and sang part of his songs in a soprano and the other part in a tenor voice, and wound up his performance by waltzing with himself. The Donovans gave a very neat sketch, during the first part of which Mr. Donovan gave a very clever imitation of Bobby Gaylor's mannerisms. The Ward Sisters gave a conventional song and dance. Sam Devere told several jokes and sang a few songs; his funniest joke has been in use by Lew Dockstader for a long time past, but whether Sam or Lew originated it is a question for them to decide. Lillie Western played on several instruments with a good deal of dexterity. Her handling of the xylophone is something to be remembered.

Flynn and Walker introduced a sketch called Her Other Husband, in which Mr. Flynn gave utterance to some of the oddest slang expressions ever heard in this city. He evidently makes a specialty of inventing or picking up new slang phrases. Maud Walker made a stunning appearance in her black gown, and when she sang "The Ship I Love," with all the stage effects at the command of the property man, the house came down. She has a fine voice, which rose superior even to the mimic thunder-storm. Fields and Woolley, two German knockabouts, made quite a hit as soon as they began to speak German. Their rendition in German of "Little Johnny Dugan" was loudly applauded. Ward and Curran were very successful with their singing and comedy sketch. Mr. Curran introduced James Thornton's latest song, "She May Have Seen Better Days." It is of the usual pathetic order, and will probably be a great success.

A farce called Two Old Pards, by Sam Devere, wound up the show. It was a very sketchy affair, and most of the fun was produced by the good old worn-out rubber turkey.

PROCTOR'S PLEASURE PALACE.—Mlle. Polaire, the very latest importation from France, made her American debut here last week, and scored a success. Mlle. Polaire is a decided brunette, with flashing black eyes, and very petite. She wears her hair in a fashion which is hardly likely to become popular with the matinee girls, but it serves her purpose on the stage, as it helps her to emphasize the funny points of her songs. She wears a very odd costume, consisting of a skirt with a pair of ruffled bloomers of the same material underneath. She sang all of her songs with that nasal tone so common to all French vaudeville artists. She sang a song which was evidently about the circus, as she carried a whip and imitated the actions of an equestrienne. She also warbled "Ting-a-ting-ty," and "Daddy Wouldn't Buy Me a Bow-Wow," in French. Her topknot helped her out wonderfully in the last-named song.

C. W. Littlefield gave several very clever imitations of birds and animals, and then gave an imitation of a contralto vocalist which was extremely well done. Montague and West were applauded liberally for their refined musical sketch. Redding and Stanton appeared in "A Happy Pair," and handled the dainty comedy

very well. Mr. Stanton speaks a little too fast at times, and on these occasions his enunciation is not as distinct as it might be. Billie Barlow introduced a new song, "The Barmaid," which is a very lively ditty, and made quite a hit. She still retains "Do Buy Me That, Mama!" which has been her biggest success so far. Louis and Elise Sartori sang several high-class duets with a nice regard for the music. Aranka, Roszika and Berke repeated their success with their songs of life in the gypsy camps.

George K. Fortesque and Dick Gorman appeared in a sketch called My New Teacher, in which Fortesque impersonated a seven-year-old child, weighing 300 pounds, and Gorman a music teacher of much slighter frame. Mr. Gorman told some dialect stories cleverly, and Fortesque sang some songs and pulled a grand piano around the stage to the great delight of the audience.

The Muhlemann Trio warbled sweetly. Berol and Belmonte gave a smart exhibition of mind reading. Jessie Bradbury sang some songs nicely, the Sisters Andersen juggled things with their feet, as usual; the Zava Trio walked the wire, the Brothers Diantas spun their hats and bounced their rubber ball, and George Lockhart put his elephants through their paces with his usual success.

KEITH'S UNION SQUARE.—The Neapolitan Troupe Perno made their American debut here last week but did not create a furore. There are four of them, and they play on guitars and mandolins, and sing. Their songs have all been heard here before, especially that nightingale song from The Tyrolean. The Rossows did their athletic feats and boxing with the regular accompaniment of laughter and applause. Alcide Capitaine did some very difficult things on the trapeze in the most graceful manner imaginable. Fulgora gave his transformation act, winding up with the horse race, which is very clever. Ryan and Richfield, whose popularity with New Yorkers seems to be on the increase, made a pronounced hit. Miss Richfield's pretty face and pleasant manner, and Mr. Ryan's unctious Irish humor, never fail to catch on. Ryan has worked up his quarrel with the boy who comes out to sweep the stage, until it is now one of the funniest acts on the boards.

Hal Merritt, who is Harry Peckham when he appears at concerts and entertainments, gave a very clever twenty-minute monologue, in which he imitated several famous actors and gave imitations of spile drivers, blasting of rocks, grinding of scissors, running of a trolley car, sawing of wood, and wound up with a good imitation of a phonograph. The Kaffa Brothers,

Les Crescendos, the musical clowns; John W. Ransone, the comedian, and the living pictures all continued their successful career.

A CHAT ABOUT ELEPHANTS.

Everyone who has seen the wonderful performing elephants at Proctor's Pleasure Palace has come away astonished and delighted.

It is really surprising, when one thinks of the size and clumsiness of these huge beasts, to see the ease and precision with which they go through their performance.

Of course their wonderful proficiency is entirely due to the painstaking care and patience of their trainer and owner, George Lockhart, who personally superintends their performance whenever they appear in public.

With a view to having a talk with Mr. Lockhart about his pets, a MIRROR man called on him at his residence one day last week. The visitor was cordially welcomed by the trainer, who is a man of unfailing good humor, which is probably due to his superb physical condition.

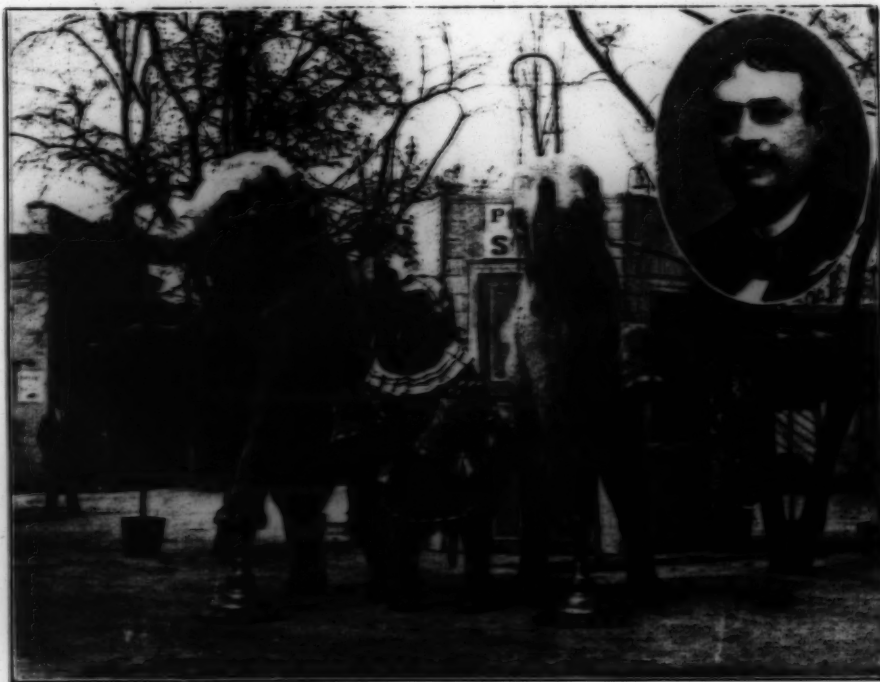
"I may as well start at the beginning," said Mr. Lockhart, when he learned the object of the MIRROR man's visit. "I was born in the circus business, my parents being performers before me. From my early boyhood I have been before the public as a performer in various lines. I went to India with a circus, and while there I came impressed with the idea of training elephants in a way they had never been trained before. I realized that the beasts had superior reasoning faculties or instincts, and I made up my mind that they could be made to do tricks hitherto deemed impossible. I purchased 'Boney,' the smallest member of my band, in Singapore. The man from whom I bought her said she was two years old, but if she was, she was small for her age. She was like a big Newfoundland dog, and was as playful as a kitten. Whenever my wife and I took a carriage ride, 'Boney' was there on the seat with us. We taught her a few tricks, and my wife performed with her in the circus."

"When did you secure the other two?"

"In 1884, in Moulimain, Burmah. They cost me about £100 each. I then began training the three, teaching them the tricks which they now perform so well."

"How did you train them—through fear or kindness?"

"Entirely through kindness. I had a big stock of patience, and persevered in my original intention of teaching them to love their master, instead of fearing him, and the result has been entirely satisfactory."



European grotesques, did some very absurd things at which everybody laughed.

Tillie Russell gave a most remarkable performance, during the course of which she did not use the same dialect for more than a minute at a time. She did some burlesque magic, and had a good deal of fun with some of the men in the front rows. She calls her sketch "Deceptive Visus." John W. World did very clever acrobatic dancing and made witty remarks. The Sisters Gehrue, fresh from London, sang well and danced gracefully. Robetta and Doretta mixed fun and acrobatics in their sketch. Jester, the Irish ventriloquist, not only made his figures talk, but made one of them walk as well. Ford and Francis were applauded for their sketch, the best feature of which is Mr. Ford's singing. Apollo crushed numbers of hearts every time he bounded on the springy wire in his graceful way. Tom Mack gave a rambling monologue, which was out of the usual way, and Marie Paros, who was an added attraction, sang.

PROCTOR'S.—Hughey Dougherty was the principal feature of the bill last week, and his droll philosophy was much enjoyed. He had a good deal to say about the Goo-Gos, Garoos and Cuckoos, and he handled them without gloves. Georgia Parker, who had not been seen in New York in some time made quite a hit with her sprightly songs and dances. Bertha Dumond, a new French singer, was applauded for her songs, which were understood by very few of the spectators. The Brothers Donaldson and Ardell with their Zoo business furnished great amusement for the children.

Emmonds, Emerson and Emmonds did a sketch which was amusing. Myrtle Arlington, Annie Edwards, and Jessie Prince shared the serio-comic honors. James W. Bingham, the ventriloquist, made his people tell a new joke or two. The Clayton Sisters sang several character songs pleasingly. Fisher and Carroll, two Irish comedians cracked jokes till the sides of the spectators nearly split. Filson and Erroll, in their comedietta, "Women vs. Men," brought many laughs with their references to the new woman.

Barney Fagan and his sixteen young women made a hit with their Knights Templar march. Moore and Karcher were very successful with their screamingly funny musical act, and the female orchestra played its selections in a finished manner.

KOSTER AND BIAL'S.—The bill was the same as the week before, and nothing new can be said of the performers except that they continued to please. Clara Wieland introduced a new song which met with some success. Sam Lockhart's elephants continued to present their new act which is very funny. Florence Levey's dancing was as graceful as ever. The wire act of Granto and Maud was applauded. Walton's monkeys, dogs and ponies, came in for their share of approbation. Clotilde Antonio, the equilibrist;

"They are so fond of me that if I remain away from them two days at a time, they grow very uneasy, and when I again make my appearance, they wrap their trunks around me and welcome me with every possible evidence of the keenest delight."

"I suppose it was no easy matter to teach them those complicated tricks, especially the ones 'Boney' performs?"

"No, indeed. As you say here, it was no 'cinch.' In the cafe scene, where 'Boney' is supposed to simulate drunkenness, I spent several months teaching her to close her eyes and blink after the manner of a man when he has had too much wine. She finally learned, however, and now does it to perfection."

"Did you ever see an elephant under the influence of liquor?"

"Yes, indeed, and it came very near being a most disagreeable experience for me. I found, after trying several remedies, that the best thing I could give 'Boney' for toning up her general health was a bottle of gin. Every Saturday night, after the performance, I give her a quart. Well, I was telling some friends about this at the Canterbury Music Hall one night and they laughed at the idea of an elephant having a liking for gin. On the spur of the moment, I sent for a bottle of gin and gave it to her in their presence. When we went on the stage 'Boney' went through the first part of the performance in the best of spirits, when suddenly the gin got into her head and she lay right down, refusing to budge, and I had to finish the act as well as I could."

"Since then I have given her the gin only on Saturday nights, so that its effects are completely gone by Monday."

"What do you feed your pets?"

"Bread and hay and water. By the way, its feeding time, and if you like I will take you to the stable and show you an interesting sight."

The MIRROR man was only too glad to accept Mr. Lockhart's invitation. On the way to the stable he stopped and bought a lot of apples which he fed to the big gray beasts as an appetizer.

A groom stood ready with three big baskets of bread, such as is used by most New Yorkers, and Mr. Lockhart placed it in their mouths himself. When the bread was disposed of, each elephant received a bucket of water, and then a lot of hay was thrown on the floor, which received their immediate attention. The MIRROR man thanked Mr. Lockhart for his courtesy, and left him there, talking to 'Miss Boney' as though she were a little girl who could understand every word he said to her, and from the wise way in which she nodded her head one would almost think she did understand.

Lydia Veamans-Titus has left the On the Road company and gone back into vaudeville.

PROCTOR'S RIGHT-HAND MAN.



From photo. by Pach.

E. D. PRICE.

When Proctor's Pleasure Palace was nearing completion, its energetic proprietor began to look about him for a suitable man to manage the immense establishment. He scanned the field carefully, and finally selected E. D. Price, the subject of this sketch, to direct its affairs.

Mr. Price was born in Tecumseh, Mich. When he was seventeen years of age he began to study medicine at the University of Michigan, but changed his mind at the end of a year, and took up the law instead, with such success that he was graduated from the University in the class of 1870.

Instead of taking up the practice of law, Mr. Price began his career in journalism, spending ten years with the Detroit Free Press and the Post and Tribune.

He wrote dramatic criticisms during this time, one of which, on McCullough's Othello, pleased that actor so much that he engaged Mr. Price as advance agent, a position he held for six years, until McCullough succumbed to the malady which finally caused his death.

After a season as manager of a stock company in San Francisco, Mr. Price became Richard Mansfield's manager for five years, during which time he took Mansfield to London, and astonished the English by his bold American style of advertising.

Mr. Price brought Mrs. Leslie Carter out successfully, and managed her for two years. Subsequently he directed two of John Stetson's companies playing The Trust of Society.

In 1883 Mr. Price became general manager of Edward E. Rice's companies, and was at the helm during the famous New York runs of 1492 and Little Christopher.

During the past Summer, in addition to his other enterprises, Mr. Price selected the company for and staged the burlesque, Thrilly, at Mansfield's Garrick Theatre, and looked after the newspaper work for the different attractions at Manhattan Beach.

Mr. Price has signed a three years' contract to manage Proctor's Pleasure Palace, in Fifty-eighth Street, East, and under his able direction the house will undoubtedly fulfil the fondest expectations of Mr. Proctor, whose aim is to make it the most comprehensive place of amusement in America.

GEORGE LOCKHART WILL REMAIN.

F. F. Proctor signed a renewal contract with George Lockhart a few days ago, by which he secures the very clever elephants now performing at his Pleasure Palace, for the next two years.

The performances of these wonderful beasts have been so successful that they will be kept in the bill throughout the Winter. Next season they will make a tour of the principal cities of the United States and Canada as the leading attraction of a high-class vaudeville company, under Mr. Proctor's management.

Since Mr. Lockhart's arrival in New York he has received dozens of offers from other managers. One man offered him twice as much money as he is receiving from Proctor, but he declined to violate his agreement, which was only a verbal one made in England.

In recognition of Mr. Lockhart's strictly honorable behavior, and of the great success of his pets, Mr. Proctor has voluntarily increased the terms of the present engagement nearly twenty-five per cent.

AN OLD THEATRE BURNED.

The Comique, a variety theatre in Kansas City, Mo., caught fire from a cigarette thrown carelessly in the wings early on the morning of last Wednesday, and was completely destroyed. The theatre was opened in 1889 by "Billy" Carroll. Mazeppa was the first bill, and afterwards variety was introduced and the house has been devoted to that form of entertainment ever since. During the early seventies the theatre was the scene of many strange happenings, as Kansas City was filled with a population of cowboys, sports, gamblers, and other odd characters, who were continually inventing new ways of amusing themselves, most of which had a general shooting-match as a wind up.

Some performers who are now well-known and many who have passed away, have done their turns for the amusement of the people who patronized the house. Among them are Eddie Foy, Denman Thompson, Charlie Guyer, Ed. J. Donnelly, Billy Barry, Hugh Fay, Virginia Ross, and Sallie Mason.

The members of Billy Rice's company, who were playing at the Comique at the time of the fire, lost their costumes and the scenery and properties belonging to the management were destroyed. One of the firemen, A. E. Canaday, was crushed to death by the falling of one of the walls.

KEITH HAS ELEPHANTS, TOO.

Sam Lockhart's troupe of trained elephants, which has been at Koster and Bial's since Sept. 9, will close there on Nov. 2, and begin an eight weeks' tour over the Keith circuit on Nov. 4, opening at the Union Square. It is said that Keith had to hold out very strong inducements to the owners of the animals before he finally secured them.

THE BROOKLYN HOUSES.

Holmes' Star.

Colonel Holmes' list this week contains the names of Walton and Mayon, the Americus

Comedy Quartette, John and Nellie Healey, the Savans, the Aeolian Trio, Mabel Hudson, E. M. Hall, and Frank Emmerson.

Hyde and Behman's.

Tony Pastor's company is here this week. The original Paquerette heads the bill, and among the others are Vesta Victoria, Clifford and Huth, Binns and Binns, Herbert and Caron, and O'Brien and Havel.

Gaiety.

Weber and Fields opened here Monday on a return engagement. A new comedy sketch, The Schuetzen Fest, gave chance for plenty of humor and oddities. It was applauded. James F. Hoey, Billy Emerson, Lottie Gilson, the Carnella Brothers, the Acme Four, Drummond, Staley, Belle Birbeck, Lavender and Thompson, and Marietta and Belloni did their specialties acceptably.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South-Side Theatre was packed nightly week of 7-12. The Clapper Quartette, Campbell, Earle, Don and Cherry, in a repertoire of bright music, were very good. Florrie West is decidedly the best character soubrette seen on the Hopkins stage this season, and her clever songs and the way she sang them was very enjoyable. The rest of the bill was made up as follows: James F. Murray and Alice G. Alden, Hanley and Jarvis, Palmer and West, the American Twin Roses, McCloud and Melville, Carmen Sisters, Genie Gerold, Flammend and the stock, in an excellent production of Under the Gaslight.

Hopkins' West-Side Theatre is becoming a decided favorite with west-siders generally, and the splendid vaudeville programme was headed by the ever-popular and amusing Four Emperors of Music. George Evans sang his famous songs and Conchita, the Californian songstress, rendered three songs in a pleasing way. The other entertainers were Hanley, Logan and Hanley, Morrisey and Rich, Baker and Lynn, W. S. Gilbert, Miles Minnick and Addie Marden. The stock co. revised the play that was seen at the South-Side house some time ago called Fate.

The Masonic Temple Roof-Garden after this week will be transformed into a vaudeville theatre of the best kind, and after six weeks has elapsed Manager George Fair expects to have everything in readiness for a grand opening for the winter, and of course a permanent theatre perched on the highest point of Chicago. Last week's bill included Kennedy and Lorenz, who have become established favorites with the patrons of the Roof-Garden; Horwitz and Bowers, Durell Twin Brothers, McBride and Goodrich, Edith Kingsley, the Almonds, Charles Colby, and Kitty Marcullus. Saturday night was George Fair's "particular night," and a packed house was the result. The genial George appeared himself, together with a long array of talented vaudeville artists.

One of the most brilliant openings seen in Chicago for some time was that at the Parisian Circus and Venetian Water Carnival, which occurred last Saturday night, 12. The big building has been transformed into a most delightful palatial resort where one can enjoy an entertainment different from anything in the city, and Manager Frank Hall is certainly deserving of credit as well as Mr. Dockrill, George Wood, and all who have been responsible for the excellent performance which was witnessed by a packed house. The high dive of M. Henri Larousse was indeed a sensational feature, and the original Mario-Dunham Troupe of acrobats and acrobats were most accomplished in all they did. The others who appeared were Robert Holland, Don Juan Cacerdo, Rosie Lee, Mrs. General Tom Thumb, the Athos, Rosie Dockrill, Maffit and Bartholomew, William Marks, the famous Martinetti Family, Sadie Alfarrabi, and Juao. There were also lady clowns and a lady ring director, and pretty girls assisted in the ring generally. The ballet danced well and were handsomely costumed. The aquatic part of the bill was also well produced. Everything points to a most successful second season of Chicago's Winter circus and water carnival.

The Olympic had a long list of vaudeville performers, with a bright feature at the head of it in the shape of John J. Burke, the favorite comedian of the American Extravaganza co., who was loaned to the Olympic management for a week's engagement by Manager D. Henderson. Mr. Burke was assisted by his clever wife, Grace Forrest, in a very funny sketch entitled Tricks of the Trade. Marie Heath, formerly the bright little star of the Turkish Bath co., sang some very fetching songs for which she has been famous. The other entertainers were John and Nellie McCarthy, George Austin, Nelson Trio, La Roy and Clayton, Lillie Laurel, Walton Brothers, Trivello, Leonard and Fulton, Morris and Goodwin, Howard and Emerson, Ricardo, Shafer and Clark, and John T. Powers.

Lycium Theatre and Music Hall is growing steadily in favor of Chicagoans, and the business has been excellent, especially on Sundays. Manager Grenier presented a first-class bill, headed by Stuart, who is an incomparable ability. The metropolitan three, Preston, Reno and Galpen, sang nicely, having made such a hit in their musical-comedy sketch that they were re-engaged. Among the principal novelties were: Emma Francis, Carrie Swain, Thorne and Carleton, a comical duo who mingle topical songs and wit; Oberli, in a sketch called "The Naval Squadron." The musical Edisons were skilful on all kinds of instruments, and Arthur in feats of strength.

Frank Hall's Casino has made quite a success with a combination bill of comic opera and vaudeville. The Mascot was produced with Beatrice Goldie, Helene Sallinger, Charles Gilbert, Miss Vane, Mr. Huntington, and Fred De Noe in the principal parts. The variety bill was given by clever performers. Cora Beckwith, the champion sky swimmer, successfully completed the wonderful feat of floating forty days in a tank of water, and is now giving five exhibitions daily, a very interesting entertainment. The business has been very large both afternoons and evenings.

The first combination Manager Jack has had at his Opera House this season appeared last week with the Rose Hill Burlesque co. as the attraction. Managers Rice and Barton have secured the best money could procure. The programme was made up of two burlesques, A Trip to Newport and Sensible Frolics with a large cast headed by the ever-popular burlesque star, Pauline Ratcheller. The specialties were rendered by Clara Lawrence, Van and Leslie, Crawford and Manning, and Morton and Eckhoff. Business was good throughout the week.

The New Trocadero Vaudeville co., with Sandow as a special feature, appeared to big business at the Auditorium, in aid of the Policemen's Benevolent Association. Sandow's repertoire of feats were many in including some entirely new. The other artists were: O'Gust, a French clown and mimic; Pantzer Brothers, Josephine Sabel, the Lucifers, the Five Jordans, Kaufmann, August Dewell, and the famous impersonator, Amann. Manager Florence Zeigfeld, Jr., has one of the best vaudeville comb. on the road this season.

The Tennis Theatre also presented opera and vaudeville. A few of the acts presented were very good, especially the Kinsners and four young men who called themselves "The Troubadours." They sang exceptionally well and were quite entertaining. The opera was Pinaflore, and members of the cast were both good and bad; more of the latter, however, than of the former. Manager Charles Tennis is still hopeful of making this house successful, but it is doubtful if he will succeed as the location is much against it.

Manager Nick Norton, of the Park Theatre, put on a funny comedy entitled Learning the Rope, and the solid variety bill made a happy combination. Business good.

The Orpheus continues with high-class vaudeville to a most satisfactory business.

Kohl and Middleton's Museums both drew packed houses the past week, and the stage performances were good at both places.

Crawford Brothers' Minstrels were to appear at Haylin's last week, but Manager Collins arranged to have Charles Hopper in The Vale of Avoca fill the date in lieu of the "minstrel boys."

Claude Revère closed a brief engagement at the Masonic Temple Roof-Garden, which was very successful notwithstanding she had been almost incapacitated by a sprained ankle. But she made a brave effort, and her little and graceful movements never failed to gain hearty approval from the audience. It is understood she will not accept another engagement until she has fully recovered from the effects of her injuries, and then she promises to add some novel light effects to her dancing.

H. B. Theatre and Co., were fortunate indeed in securing the contract for Pailin's New York production of Japan and China at the Atlanta Exposition. Mr. Skiff reports business big and the co. as making a hit, expect-

cially the vaudeville part of the bill which embraces a long list of high class specialty acts.

Hanley, Logan and Hanley, made quite a hit the past week at Hopkins' West-Side Theatre. Mr. and Mrs. Hanley formerly appeared in a musical skit called A Wild Goose Chase.

James Cullen is singing a number of new songs of his own composition. He just returned from Buffalo after a successful engagement there.

Many vaudeville people have inquired about the Christmas Mirror, and from the looks of things there will be a great demand for space from this deserving part of the profession, that have not had an opportunity heretofore to use its columns. HARRY EARLE.

BOSTON, MASS.—The Rossow Brothers return to Keith's this week for a brief engagement. The other stars there are Lydia Veamans-Titus and husband, Fulgora, Ryan and Litchfield, Apollo, Jester and Tom Mack.

In addition to the performance of Alone in London at the Grand Opera House there will be specialty performances, but the entertainment will not be continuous.

The White Crook co., with its Trilby dance and other specialties, is the attraction of the week at the Lyceum.

Fox and Ward's Minstrels and Virgie Victoria's British Blondes give the patrons of the Palace a double entertainment this week.

This is the farewell engagement of Katherine Rober at the Grand Museum this season. Moths in the play, and there are many attractive specialties in the supplementary bill.

Leon Morris and his trained pony circus is a strong card at Austin and Stone's.

The Nickel-Odeon has a female combination this week.

The Crystal Maze is proving quite a rival to the theatres just at present.

After the courts had decided that Omene's dance was all right two Boston Aldermen ordered it off the stage at the Palace. It is quite significant that they had to see it three times before they appreciated its awful (?) nature.

JAMES HARRIS.

PHILADELPHIA, PA.—Hyde's Comedians at Gilmore's Auditorium are giving a bright, refined and up-to-date vaudeville programme. The principal features are Johnny Wild, assisted by Frank Wills, in character sketches; Fannie Mora, contralto vocalist; Pollie Holmes, Lizzie and Vinnie Daly, the dancing wonders; Lester and McAvoy, Harris and Walters; Wilmut Duo, trick bicycle riders; the Rays, George P. Murphy and Kitty Kurale, the Middleys and Newsboys' Quintette, concluding with A Morning With Justice Schwab, an interesting and laughable comedy. The patronage here is always good and has been a money-maker since the opening night. The great Tony Pastor Combination follows Oct. 21, Saturday, and Flynn and Crowe, the Bijou Theatre continues as ever, always crowded, and is the best paying institution in B. F. Keith's chain of popular institutions. The vaudeville feat for the week presents Severus Schaffer, the Only Leon, Mazur and Abaco, Neapolitan Perus Troupe, the Four Lassards, Three Mamedos, Burke and Randall, Morton and Revelle; Charles V. Bowers, a rising young American baritone; Quigley Brothers, comic character dancing; Walter Burke, violin soloist; T. J. Steffron in a most entertaining bill, and appreciated equal to any programme offered here this season.

John W. Isham's Octoroons at the Lyceum Theatre last week played to immense business, pleased the patrons, and good any time for a return date. This week Manager Gorman has an equally good card in the Washburne Sisters' latest sensation, a new co. organized by Louis Robie, full of ginger, novelty and bright people; Rosie Burke, the female Jim Corbett, in an extraordinary exhibition of bare punching; and the champion Southern light weight, Jack Burke, in pugilistic specialties; Billy Barlow, Emery and Marlow, and operatic extravaganza of Fortuna, or the Princess Tough, in which the entire co. appear to advantage. The Only Sam Devere and comb. is underlined.

Uncle Josh the programme at the Globe Theatre, with prices 10 to 30 cents.

Charles H. Vale has been in this city since Oct. 7, coming on to visit Manager William J. Gilmore, who, though very sick with typhoid pneumonia, is now somewhat better and hopes of early recovery. The terrible accident to The Devil's Auction in Texas last week was a severe shock to this worthy manager.

Manager Andrews, of the Fountain Square Theatre, Cincinnati, was in this city last week and booked Weber and Field's Own co. for his theatre. They played the week at the Auditorium to capacity of the house.

S. FRANKLIN.

PROVIDENCE, R. I.—The White Crook co. played a week's engagement at the Westminster Theatre 7-12 to good houses. The programme included a musical skit entitled A Royal Reception, in which several members of the co. introduced songs and dances; also a burlesque entitled The White Crooks at the Island of Hindoo. The olio was furnished by Anna Chance, contralto; Truett and Kennedy, knockabout comedians; Nellie Franklin, character actress; Turner and Russell in their act called Precious Business; Leslie and Barbier, singing and dancing soubrettes; and the Guthries, aerial wonders. The scenery and costumes were exceptionally good. Al. Reeves Big Show 14-18.

Eugene Wellington, who was here 7 in advance of Al. Reeves' show, told me that Wills and Barron and Mae Rhea had closed with the co. Delmore and Lee, revolving ladder act team, and Hunn and Bohee, colored acrobats, joined the co. here 14, for the balance of the season. Business has been good.

Representative Charles Franklin, of the White Crook co., was here a portion of last week. The Guthries, aerial artists, and Anna Chance, contralto soloist, joined the show in this city 7. Mr. Franklin congratulated the show on its vaudeville department and says he is one of many who appreciate it.

Dave Robinson, of Reed and Robinson, arrived in town 7, the co. having closed at Chatham, N. Y.

H. C. REPLY.

WASHINGTON, D. C.—Weber and Field's new enterprise, The Vaudeville Club, an excellent high-class specialty organization, gave a series of thoroughly satisfactory performances at Kean's Lyceum Theatre week of 7-12, attracting full houses. The co. comprises the Meers Brothers, tight-wire; Will H. Fox, the comedian pianist as "Padewhiskee"; Sam Bernard, comedian and mimic; the Sisters Burt, "The Broadway Swells"; the Fannons, sketch artists; Lizzie B. Raymond, vocalist, and the negro minstrels, McIntyre, Heath, whose after piece, "The World's Ballroom," is highly amusing.

The attraction at Easton's Bijou Theatre was Kallfield's Orpheus Stars; a fair business was done. Violette, eccentric and toe dancer; the Two Barrys, jubilee dancers; the Zoyarows, trapeze artists; Al. Roome, balladist; McAvoy and Rogers, society sketch artists; Allen H. Wain, impersonator of distinguished characters; Crandall and Clark, negro comedians; Brandon and Regeni, gymnasts; Bob Branigan, parodist; and the Yoshimata Japanese Troupe of jugglers and acrobats make up this co.

Bryant and Saville, the musical team, passed through here recently on their way to the Atlanta Exposition under engagement.

JOHN T. WARD.

CINCINNATI, O.—For the week of Oct. 13-19 the People's has the Russell Brothers' comb. This is their first visit here this season. In addition to the Russell Brothers, who give their famous Irish servant maid act, the co. includes Blockson and Burns, Falke and Simon, Johnny Carroll, George H. Wood, Albertus and Bertram, and the Morellos.

At Freeman's Theatre 13-19 the bill includes Lew Dockstadter, Bernard Dyllan, McCloud and Melville, Anna Caldwell, the Highleys, Harry Budworth and others. Dockstadter, in particular, was received with much enthusiasm.

One of the Turner Brothers, trapeze performers, met with an accident while performing at Robinson's Sunday a week ago. He fell to the ground and narrowly escaped death. He rapidly recovered, however, and before the engagement was out was doing his full turn.

KANSAS CITY, MO.—The continuous performance at the Gillis continues to draw fairly. The Golden Giant Mine was presented by the stock co. 6-13, with the following specialties: Grace and Reynolds, Irish knock-about comedians; Ingabelle, French dancer; McDonald and Stevens, musical artists; Anna West, slack wire performer; and the favorite Frank Cushman. Next week the specialties will include Florrie West, Fouti Boni Brothers, Morrisey and Rich, Murray and Alden, the Dawsons and Anna West.

The Novelty Theatre presented a good olio 6-12, including the Klines, Mason and Titus, the Klines, Nellie Adams, DeLoe, Al. H. West and Almon and Barbo.

Commencing 14, the Farratts and Tweed and Tweed, the Klines, Ward and Marshall, Higgins and Milligan, William DeLoe, Rose Winchester and the Klines.

ST. PAUL, MINN.—At the Olympic Theatre a good programme was presented by clever specialty people week of Oct. 7, opening to good business. A male and female minstrel scene was presented with a good olio, followed by taking specialties. Ruby Knight, Celeste,

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At the Bodega Concert Pavilion week of 7 the co. of clever entertainers opened to a very fair business, on the increase nightly. A laughable act, entitled "Patent Pusher," was presented and took well, also a good olio. The specialties were a good feature. Fannie Starr, Primrose Lavarrie, Carrie Lavarrie, Aggie Lavarrie, Garry Hopper. The performance took well with the patrons.

BUFFALO, N. Y.—Harry Morris's aggregation of versatile performers is an excellent programme as a whole. Susanna Shaeffer is a wonderful woman, and her act is as original as it is difficult. Louise Dempsey has a budget of new songs. Duncan, the ventriloquist, always popular. Lillie Hecker is a charming singer. Billie Carter has a list of new jokes and songs, and jolies them along with his banjo. Fritz, Eddie and Leslie close the entertainment with a clever pantomime. Casman's Royal European Vaudevilles arrived in Buffalo this week and will open at the Court Street Theatre, Oct. 14; week's engagement.

At Shea's Zelman Rawlinson yet leads the bill, and her chic interpretation of foreign songs might well be imitated by many of her associates. Mac Lowery is a Venus, and you forget all about the songs when she comes on. Fred McCallahan is singing popular ballads. Morton and Mac are two of the best men in the country for Irish specialties, their act is greeted with a round of applause nightly.

Troja is coming Oct. 12.

CLEVELAND, O.—The Star Theatre had Fields and Hanson's Drawing Cards week of 7-12. Business was good during the engagement. Lalor and Chester were clever as the Irish lords; the Weston Sisters do some difficult dancing which was appreciated; Charles F. Gallat with his trained monkeys gave a pleasing act, as did Carroll and Hennes with their trick donkey. Fields and Hanson in their new act "Waiting for the Train" made a big hit. The singing of Phyllis Allen was quite a feature. Joe Flynn won applause with his specialties, and Mons. Josef La Fleur, the aerialist, gave a difficult backward dive. The vaudeville acts of Donnelly and Girard are features of their entertainment.

John L. Sullivan and Paddy Ryan were advertised to give an exhibition at the Cleveland Athletic Club last Saturday, but on account of the refusal of a license by the Mayor, the event was indefinitely postponed.

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W. F. Campbell, partner of Frank Drew, of the Star Theatre, opened the first dime museum in Philadelphia in 1882. He, in company with W. D. Hagan, formed a joint partnership, leasing what was known as Woods' Museum, corner of Ninth and Arch Streets, being very successful for two years.

JERSEY CITY, N. J.—The Bon Ton Theatre has the usual long bill 7-12. Opening 7 were the Mimic Four, in a Trilby burlesque; Smith and Campbell, monologue act; Adolph Popper, introducing trained rodents; Sharp and Flat, musical team; W. E. Whittle, a fine ventriloquist; the Davenport Sisters, singers; Wallace, tramp, contortionist; John and Lydia Sheehan, sketch; Michel Stanley, character changes; the Ramses, sketch; Carrie Fredericks, song and dance; the Nesbitts, sketch; Alf Helton, dancer. Business good.

Salter's Willow Haven Casino closed for the season 5. There is some talk of reopening for a winter season, but as it is purely a Summer resort (being on the bank of the Hackensack River) the results would be doubtful.

Alf Helton won new after his first performance at the Bon Ton Theatre 7, and Dan Ryan, the banjoist, filled his place during balance of week.

The Mimic Four—James A. Horan, Paul F. Nicholson, Art. F. Block and William Van Duser—are giving a good burlesque on Trilby at the Bon Ton Theatre. Smith and Campbell's monologue act is the best ever seen in this city. All their stuff is new.

WALTER C. SMITH.

SHAMOKIN, PA.—INDIAN PARK PAVILION (D. S. Kennedy, manager): Jones and Daggett, Irish kings; Lottie Bernard, serio-comic singer, and Edith Hart, child reader, filled week's engagement Sept. 30-4 to good business.

OHAMA, NEB.—BIJOU THEATRE (George Mitchell, proprietor): A. E. Blaisdell succeeded George Barnes as manager. Mabel Carew, serio-comic; Worth and Marshall, double song and dance; the four Beech children in Scenes in a Great Metropolis.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Hyde's Comedians 7-12; co. embraces many clever artists; opened with a good house. Pollie Holmes, the Dalys, Lizzie and Vinnie, and a new face with a well-known name, Fannie Mora, who takes the place of her sister, Helene. A burlesque, A Morning With Justice Schwab, concludes a very good performance. Sam Devere 14-19; Reilly and Woods 21-26.—GRAND OPERA HOUSE (Smith and Blackmore, managers): Harry W. Semons co., headed by Ida Siddons, catered to the patrons of this resort 7-12.—ITEM: New scenery is being painted for Waldmann's Opera House. One set was completed and used for the first time Oct. 7.

SPRINGFIELD, MASS.—PARLOR THEATRE (H. R. Tucker, manager): Week of 7-12: The Andersons, song-and-dance team; Grace Milbourn, balladist; Garvey and Royman, the "long and short of it"; Stanley and Scanlan, musical artists; Castellat and Hall, burlesque horizontal bar act; and De Camo, juggler.

TRENTON, N. J.—MIDGEM (Frank Hanson, manager): The card presented this week is a very strong one in the lecture hall as well as in the theatre; attendance very good.

BALTIMORE, MD.—The Washburne Sisters and their capable co. entertainers entertained the patrons of the New Howard Auditorium. The bill was interesting with many new features. The Auditorium, to use a slang phrase, has caught on, and there is little question as to its future success. Sam T. Jack's Creole co. 14.

At Kerman's Monumental Theatre the New York Stars gave a catchy performance. City Sports co. 14.

HOBOKEN, N. J.—STAR THEATRE (Sol Weinthal, manager): Flynn and Sheridan's City Sports 7-12; fair business. New York Gaiety Theatre Burlesque co. 14-19.—COLLIGAN'S IMPERIAL MUSIC HALL: Hans Dohlen, strong man; Louisa Hoffman, song and dance; Alice Sinclair, serio-comic; Mamie Diamond, song and dance; Leonida Devere, serio comic. 7-12; business good.—Elysian Summer Garden (S. H. Phillips, manager): Business good.

DETROIT, MICH.—Annabelle, the latest terpsichorean sensation, is announced on the bills of Wonderland this week. She appears in the sun dance, also the serpentine and butterfly dances. Her costume in the latter dance is a particularly gorgeous affair. Others on the vaudeville bill are Mays and Hunter, harpists; Eldora and Norine, equilibrist and jugglers; Ned Monroe, comedian and monomaniac; Fern Melrose, a dramatic soprano; and Howard and St. Clair, character sketch artists. In the curio hall of Wonderland are to be found a troop of colored people, who are seen in plantation dances, and other pastimes peculiar to the old slavery days of the South.

The Capital Square Theatre has not yet resumed

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Salter's Willow Haven Casino closed for the season 5. There is some talk of reopening for a winter season, but as it is purely a Summer resort (being on the bank of the Hackensack River) the results would be doubtful.

Alf Helton won new after his first performance at the Bon Ton Theatre 7, and Dan Ryan, the banjoist, filled his place during balance of week.

The Mimic Four—James A. Horan, Paul F. Nicholson, Art. F. Block and William Van Duser—are giving a good burlesque on Trilby at the Bon Ton Theatre. Smith and Campbell's monologue act is the best ever seen in this city. All their stuff is new.

WALTER C. SMITH.

SHAMOKIN, PA.—INDIAN PARK PAVILION (D. S. Kennedy, manager): Jones and Daggett, Irish kings; Lottie Bernard, serio-comic singer, and Edith Hart, child reader, filled week's engagement Sept. 30-4 to good business.

OHAMA, NEB.—BIJOU THEATRE (George Mitchell, proprietor): A. E. Blaisdell succeeded George Barnes as manager. Mabel Carew, serio-comic; Worth and Marshall, double song and dance; the four Beech children in Scenes in a Great Metropolis.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Hyde's Comedians 7-12; co. embraces many clever artists; opened with a good house. Pollie Holmes, the Dalys, Lizzie and Vinnie, and a new face with a well-known name, Fannie Mora, who takes the place of her sister, Helene. A burlesque, A Morning With Justice Schwab, concludes a very good performance. Sam Devere 14-19; Reilly and Woods 21-26.—GRAND OPERA HOUSE (Smith and Blackmore, managers): Harry W. Semons co., headed by Ida Siddons, catered to the patrons of this resort 7-12.—ITEM: New scenery is being painted for Waldmann's Opera House. One set was completed and used for the first time Oct. 7.

SPRINGFIELD, MASS.—PARLOR THEATRE (H. R. Tucker, manager): Week of 7-12: The Andersons, song-and-dance team; Grace Milbourn, balladist; Garvey and Royman, the "long and short of it"; Stanley and Scanlan, musical artists; Castellat and Hall, burlesque horizontal bar act; and De Camo, juggler.

TRENTON, N. J.—MIDGEM (Frank Hanson, manager): The card presented this week is a very strong one in the lecture hall as well as in the theatre; attendance very good.

BALTIMORE, MD.—The Washburne Sisters and their capable co. entertainers entertained the patrons of the New Howard Auditorium. The bill was interesting with many new features. The Auditorium, to use a slang phrase, has caught on, and there is little question as to its future success. Sam T. Jack's Creole co. 14.

At Kerman's Monumental Theatre the New York Stars gave a catchy performance. City Sports co. 14.

HOBOKEN, N. J.—STAR THEATRE (Sol Weinthal, manager): Flynn and Sheridan's City Sports 7-12; fair business. New York Gaiety Theatre Burlesque co. 14-19.—COLLIGAN'S IMPERIAL MUSIC HALL: Hans Dohlen, strong man; Louisa Hoffman, song and dance; Alice Sinclair, serio-comic; Mamie Diamond, song and dance; Leonida Devere, serio comic. 7-12; business good.—Elysian Summer Garden (S. H. Phillips, manager): Business good.

DETROIT, MICH.—Annabelle, the latest terpsichorean sensation, is announced on the bills of Wonderland this week. She appears in the sun dance, also the serpentine and butterfly dances. Her costume in the latter dance is a particularly gorgeous affair. Others on the vaudeville bill are Mays and Hunter, harpists; Eldora and Norine, equilibrist and jugglers; Ned Monroe, comedian and monomaniac; Fern Melrose, a dramatic soprano; and Howard and St. Clair, character sketch artists. In the curio hall of Wonderland are to be found a troop of colored people, who are seen in plantation dances, and other pastimes peculiar to the old slavery days of the South.

The Capital Square Theatre has not yet resumed

THE GREAT

[THIRD INSTALLMENT.]

DRAMATIC.



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DATES AHEAD.

(CONTINUED FROM PAGE 9)

INDIAN COMEDY: Winston, S. C., Oct. 14-15.
 GREENSBORO: Oct. 14-15.
 LEWIS MORRISON (E. J. Abram, mgr.): Philadelphia, Pa., Oct. 14-15.
 LOST IN NEW YORK: Norwich, Conn., Oct. 15, New Haven 17-19, Winsted 21, Thomaston 22, Waterbury 23, Bridgeport 24-26.
 LIMITED MAIL (Elmer E. Vance, manager): Charleston, S. C., Oct. 15, Savannah, Ga., 16, Brunswick 17, Jacksonville, Fla., 18, 19, Macon, Ga., 21, Columbus 22.
 MALONEY'S WEDDING (E. H. Macoy, mgr.): Po tage, Wis., Oct. 15, Austin, Minn., 22, Albert Lea 23, Eldora, Ia., 25.
 MAY LEWIS (Rich and Harris, mgrs.): New York city Sept. 15—definite.
 MCCARTHY'S MISADVENTURES: Toronto, Ont., Oct. 14-19.
 MARIE WILKESLEY (Richard Ober, manager): Beloit, Wis., Oct. 14-19, Appleton 21-26, Racine 29-Nov. 2.
 MYERS AXON (Andrew Mack, D. W. Truss and Co., mgrs.): Boston, Mass., Oct. 14-19, Lynn 21, Manchester, N. H., 22, Haverhill, Mass., 23, Lawrence 24, Lowell 25, 26.
 MARKS BROTHERS: Ottawa, Ont., Sept. 23-Oct. 19.
 MIDNIGHT: Fenton (Egan and Wilber, mgrs.): Pawtucket, R. I., Oct. 17-19, Lowell, Mass., 21-23.
 McDONALD AND POOLER (Rich and Barton, mgrs.): Binghamton, N. Y., Oct. 14-16, Scranton, Pa., 17-19, Seneca 21, Shamokin 22, Ashland 23, Mahanoy City 24, Tamaqua 25, Mauch Chunk 26, Wilkesbarre 29-30, Harrisburg 31.
 MINNIE LESTER: Glen Falls, N. Y., Oct. 21-26.
 MAUD MILLMAN (J. G. Snelling, mgr.): Little Falls, N. Y., Oct. 14-19, Johnstown 21-26, Schenectady 29-Nov. 2.
 MR. AND MRS. ROBERT WAYNE: Sandusky, O., Oct. 14-19, Jackson, Mich., 21-26, Battle Creek 29-Nov. 2.
 MALONEY'S MISADVENTURES: Clearfield, Pa., Oct. 15, Du Bois 16.
 MARIE WAINWRIGHT (Julian Magnus, mgr.): Scranton, Pa., Oct. 14, Adirondack 17, Harrisburg 18, Johnstown 19, Pittsburgh 21-23.
 MINOR MAXWELL FRANK (Henry Greenwald and Co., mgrs.): Cincinnati, O., Oct. 14-19, Springfield 21, Logansport, Ind., 22, J. I. I., Ill., 23, Milwaukee, Wis., 24, 25, Chicago, Ill., 26-Nov. 2.
 MIDDAUGH'S MUSICAL COMEDY (T. D. Middaugh, mgr.): Amsterdam, N. Y., Oct. 14-19, Kingston 21-23.
 MEXICO (Arthur C. Aiston, mgr.): Kansas City, Mo., Oct. 14-19, Sedalia 21, Hannibal 22, Quincy, Ill., 23, Burlington, Ia., 24, Peoria, Ill., 25, Lafayette, Ind., 26, Indianapolis 28-30.
 MADAME JANE GENE (Augustus Pitou, mgr.): Chicago, Ill., Oct. 14-19.
 MODJESKA (Frank L. Perley, mgr.): New York city Oct. 7-19.
 NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 16—definite.
 NIOS (Morris and Henderson, mgrs.): Chelsea, Mass., Oct. 15, Waltham 16, Leominster 17, Rockland 18, Southbridge 19.
 NELLIE McHARRY (The Bicycle Girl; J. B. Delcher, mgr.): Wilmington, Del., Oct. 15, Frankford, Pa., 16, York 17, Shamokin 18, Pottsville 19, Newark, N. J., 21-23, Hoboken 20-23.
 OLIVER BYRON (J. P. Johns-a, mgr.): Troy, N. Y., Oct. 15, 17, Gloversville 18, Schenectady 19, Philadelphia 21-23.
 OLD GLORY (W. A. Brady, mgr.): Jersey City, N. J., Oct. 14-19.
 O'HOOGLIAN'S MASQUERADE (W. B. Watson, mgr.): Lancaster, Pa., Oct. 15, Wilmington, Del., 17, Annapolis, Md., 18, Waynesboro, Pa., 19, Hagerstown, Md., 21, Martinsburg 22, Frostburg 23, Mt. Pleasant, Pa., 24, Greensburg 25, McKeesport 26, New Castle 28, Beaver Falls 29, East Liverpool, O., 30.
 O'FLAHERTY'S VACATION: Omaha, Neb., Oct. 15, 16, Council Bluffs, Ia., 17.
 ON THE BOWERY (Davis and Keogh, mgrs.): Omaha, Neb., Oct. 15, Des Moines, Ia., 16, Cedar Rapids 17, Davenport 18, Aurora, Ill., 19, Chicago 20-Nov. 2.
 ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Pittsburg, Pa., Oct. 14-19, Washington, D. C., 21-26, Jersey City, N. J., 29-Nov. 2.
 OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Warren, Ind., Oct. 16, Fairmont 17, Rochester 18, Argon 19, Fremont 21, Ligonier 22.
 ON THE POTOMAC: West Plains, Mo., Oct. 14-19.
 OLIVY F. RUTLEDGE: Bremen, Mo., Oct. 17-19.
 PUDONHEAD WILSON: New York city Oct. 7-19, Brooklyn, E. D., 21-23.
 PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): New Bedford, Mass., Oct. 15, Newport, R. I., 16, Fall River, Mass., 17, Brockton 18, Woonsocket, R. I., 19, Philadelphia, Pa., 21-23.
 PAY TRAIN (E. B. Tilton, mgr.): Logan, Utah, Oct. 15, Brigham 16, Ogden 17, Salt Lake City 18, 19, Provo, 21, Payson 22, Grand Junction, Col., 23, Glenwood 24, Aspen 25, Leadville 26, Sedalia 28, Canon City 29, Cripple Creek 30, Victor 31.
 PRINGLE-MAY: Baker City, Ore., Oct. 14-19, Le Grand 21-23.
 PAWN TICKET 210 (Edith Ellis; A. D. McLean, mgr.): Evansville, Ky., Oct. 15, New Albany, Ind., 16, Seymour 17, Madison 18, Elwood 19, St. Mary's O., 21, Mansfield 22, Wabash, Ind., 24, Huntington 25, Port Wayne 26.
 ROBERT GAYLOR (In a Big City; W. A. Brady, mgr.): Brooklyn, N. Y., Oct. 14-19, Philadelphia, Pa., 21-23.
 RAINBOW COMEDY: El Paso, Tex., Oct. 14-19.
 ROBERT HILLARD (W. G. Smyth, mgr.): Boston, Mass., Oct. 14-19, Brooklyn, N. Y., 21-23, Philadelphia, Pa., 29-Nov. 2.
 ROBERT DOWNING: Fort Wayne, Ind., Oct. 17.
 ROSA: Cohoes, N. Y., Oct. 16, Hudson 17, Troy 18, 19, Albany 21, 23.
 RUBY OF THE HILL: Harlem, N. Y., Oct. 14-19.
 RIDE FOR LIFE: New York city Oct. 14-19.
 ROBERT MANTRELL (D. A. Bonta, mgr.): Montreal, P. Q., Oct. 21-23, Quebec 29, 30, Ottawa, Ont., 30, 31, Oct. 13-26.
 RUBY CITY (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 13-26.
 ROLAND REED (E. B. Jack, mgr.): Brooklyn, N. Y., Oct. 14-19.
 REED AND ROBINSON (H. T. Reed, mgr.): Ticonderoga, N. Y., Oct. 16, 17, Fort Edward 18, 19, Lansingburg 21-23, Cohoes 24-26.
 SOL SMITH RUSSELL (Fred G. Berger, mgr.): Providence, R. I., Oct. 14-19, Baltimore, Md., 21-23, Norfolk, Va., 28, Richmond 29, 30, Wilmington, Del., 31, STOCKWELL'S STOCK: San Francisco, Cal., Aug. 13—definite.
 SIDE TRACKS (Jesse Walters, Will O. Edmunds, mgrs.): Wellington, Kans., Oct. 18, Wichita 17, El Dorado 18, McPherson 21, Salina 22, Abilene 23, Clay Center 24, Topeka 25.
 SHAFIT No. 2: Chicago, Ill., Oct. 7-19, St. Louis, Mo., 20-23.
 ST. PLEASANT: La Salle, Ill., Oct. 16, Minook 17, Farmer City 18, Clinton 19, Arcola 21, Paris 22, SIOUXWALK OF NEW YORK: Baltimore, Md., Oct. 14-19, Newark, N. J., 21-23, Brooklyn, N. Y., 29-Nov. 2.
 SING OF THE NIGHT: Lawrence, Mass., Oct. 15.
 SUWANNE RIVER: Milwaukee, Wis., Oct. 12-19.
 SAWTILLER DRAMATIC: Portland, Me., Oct. 7-19.
 SOWING THE WIND (No. 1: Charles Frohman, mgr.): Fall River, Mass., Oct. 15.
 SPECIAL DELIVERY (J. J. Coleman, mgr.): Pittsburg, Mass., Oct. 17, Hartford, Conn., 18.
 SPOONS ACROSS (William B. Gross, mgr.): Paterson, N. J., Oct. 15, 16, Orange 17, West Chester 18, Camden 19, Wilmington, Del., 21, 22, Chester, Pa., 23, Easton 24, Reading 25, 26, Allentown 28, Bethlehem 29, Hazleton 30.
 SHARPLEY'S LYCHUR: Carrollton, Ill., Oct. 14-19.
 STRUGGLE OF LIFE (Walt Sanford, mgr.): Bethlehem, Pa., Oct. 15, Norristown 16, 17, Allentown 18, 19, New York city 21-23.
 SLAVES OF GOLD (W. T. Fennelly, mgr.): Harlem, N. Y., Oct. 21-23, New Haven, Conn., 24-26.
 SILVER KING (Carl Haas, mgr.): Burlington, Vt., Oct. 16, Montpelier 17, Barre 18, Dover, N. H., 21, Portsmouth 22, Portland, Me., 23, 24, Bath 25, Augusta 26, Bangor 28, Waterville 30.
 SHENANDOAH (Charles Frohman, mgr.): Goshen, Ind., Oct. 16, Sargis, Mich., 17, Ft. Wayne, Ind., 18, Lansing, Mich., 19, Grand Rapids 21-23, Detroit 27-Nov. 1.
 ST. PERKINS (Burton and Fielding): Kokomo, Ind., Oct. 15, Anderson 16, Martinsville 17.
 THE WORLD AGAINST HER (Agnes Wallace Villet, White, N. Y., Oct. 16, Fort Edward 17, Cobleskill 18, Forest City, Pa., 19, Wilkesbarre 21-23, Nanticoke 24, Bethlehem 25, Pottsville 26, Philadelphia 29-Nov. 2.
 TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Dallas, Tex., Oct. 15, Sherman 17, Paris 18, Texarkana 19, Hot Springs, Ark., 21, Little Rock 22, Memphis, Tenn., 23, Jackson 21, Paducah, Ky., 23, Cairo, Ill., 25, St. Louis, Mo., 27-Nov. 2.
 THE DEFAULTER (E. C. Eila, mgr.): Council Bluffs, Ia., Oct. 19, Lincoln Neb., 16, Hastings 17, Kearney 18, Grand Island 19, Omaha 20-23, Falls City 24, Far-

sons, Kans., 25, Pittsburg 26, Joplin, Mo., 27, Ft. Scott, Kans., 28, Sedalia, Mo., 29, Jefferson City 30, Mexico 31.
 THE TORNADO (Northern; Jay J. Simms, mgr.): St. Louis, Mo., Oct. 14-19, East St. Louis, Ill., 20, Springfield 21, Danville 22, Champaign 23, Mattoon 24, Paris 25, Terre Haute 26, Richmond 28, Dayton, O., 29, Zanesville 30, Washington, C. H. 31.
 THOMAS E. SUGAR: Holyoke, Mass., Oct. 14-19, Fitchburg 21-23, Marlboro 24-26, Lawrence 29, 30, Waltham 30-Nov. 3.
 THE TORNADO (Southern; J. H. Huntley, mgr.): Butte, Mont., Oct. 14-16, Anaconda 17, Helena 18, Missoula 19, Spokane, Wash., 21, Ellensburg 23, Tacoma 24, Victoria, B. C., 25, Nanaimo 26, Vancouver 28, Seattle, Wash., 29-30, Olympia 31.
 THE KODAK (Ferd. Ross, mgr.): Scranton, Pa., Oct. 14-16, Binghamton, N. Y., 17-19.
 TEXAS (Dick P. Sutton, mgr.): Gainesville, Tex., Oct. 15.
 THE FOUNDLING (Charles Frohman, mgr.): Washington, D. C., Oct. 14-19.
 THE GORMANS (Gilhooley Abroad; Charles F. Brown, mgr.): Albany, N. Y., Oct. 15, 16, Glens Falls 17, Troy 18, 19, Schenectady 21, Amsterdam 22.
 TOWN TOPICS: Chicago, Ill., Oct. 14-19.
 TUNE HUNTER (Davis and Keogh, mgrs.): Cincinnati, O., Oct. 14-19, Beaver Falls, Pa., 21, McKeesport 22.
 TULLY (Western; W. A. Brady, mgr.): St. Paul, Minn., Oct. 14-19, Detroit, Mich., 21-23, Toronto, Ont., 28-Nov. 2.
 TULLY (Western; A. M. Palmer, mgr.): San Francisco, Cal., Sept. 30-Oct. 19.
 THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9—definite.
 THE SPORTING DUCHESSE: New York city Aug. 29—definite.
 TRIP TO CHINATOWN (Laura Biggar and Burt Haverley): Belfast, Me., Oct. 15, Augusta 16, Newburyport, Mass., 17, Exeter, N. H., 18, Lawrence, Mass., 19, Lowell 21, Gloucester 22, Lynn 23, Chelsea 24, Manchester, N. H., 25, Concord 26.
 THOMAS KERR (S. F. Kingston, mgr.): Spartansburg, S. C., Oct. 15, Greenville 16, Columbia 17, Savannah, Ga., 18, 19, Atlanta, Ga., 21-23.
 THE FATAL CARD (Western) Gustave Frohman, mgr.: Buffalo, N. Y., Oct. 14-19.
 TRILBY (Western; W. A. Brady, mgr.): New Orleans, La., Oct. 14-19, Galveston, Tex., 21, Houston 22, San Antonio 23, Austin 24, Dallas 25, 26, Fort Worth 28, Tyler 29, Shreveport, La., 30, Little Rock, Ark., 31.
 THE OLD HOMESTEAD (E. A. McFarland, mgr.): Springfield, Ill., Oct. 15, Decatur 16, Bloomington 17, Peoria 18, Joliet 19, Chicago 21-Nov. 2.
 THE FATAL CARD (Eastern): Boston, Mass., Sept. 23—definite.
 TOMLINSON'S COMEDY (J. J. Owens, mgr.): Bridgeport, Conn., Oct. 14-19.
 THE NEW BOY (O. E. Hallen, bus-mgr.): St. Louis, Mo., Oct. 13-19.
 TRILBY (A. M. Palmer, mgr.): Brooklyn, N. Y., Oct. 14-19.
 TOO MUCH JOHNSON (Charles Frohman, mgr.): Chicago, Ill., Oct. 14-19.
 TONY FARELL (Garry Owen; A. Harry Gott, mgr.): Philadelphia, Pa., Oct. 14-19.
 TENNESSEE'S PARTNER (Stuart and Marsh, mgrs.): Farmville, Va., Oct. 15, Richmond 16, 17, Norfolk 18, Danville 19, Winston, N. C., 21, Charlotte 22, Augusta, Ga., 23, Charleston, S. C., 24, Columbia 25, Spartansburg 26.
 THE IDEALS (John A. Himmelein, mgr.): Springfield, O., Oct. 14-19.
 THE CAPTAIN'S MATE (Florence Bindley): Washington, D. C., Oct. 14-19, Baltimore, Md., 21-23.
 THE STOWAWAY: Wheeling, W. Va., Oct. 14-19.
 THE DAZZLER: Springfield, Mo., Oct. 16, Fort Scott, Kans., 17, Lamar 18, Carthage 19, Joplin, Mo., 20, Parsons, Kans., 21, Winfield 22, Arkansas City 23, Wichita 24, Hutchinson 25, Newton 26.
 UNCLE JOSEPH SPRUCE (Dave R. Lewis, mgr.): Independence, Ia., Oct. 16, Waterloo 17, Cedar Falls 18, Iowa Falls 19.
 UNCLE TOM'S CABIN (Parsons and Pool, mgrs.): Broad Brook, Conn., Oct. 15, New Britain 16, Windsor Locks 17, Huntington, Mass., 19, Chicopee Falls 19.
 ULLIE AKERSTROM (Gus Bernard, mgr.): South Norwalk, Conn., Oct. 21-26, New Milford 28, Sandy Hook 30.
 UNCLE TOM'S CABIN (Stetson's): Chelsea, Mass., Oct. 17.
 UNCLE TOM'S CABIN (Stowe and Co., mgrs.): Salineville, O., Oct. 17, Beaver Falls, Pa., 19, Harmony 22, Elwood City 23, Greenville 25.
 VINCENT-STREETER: Three Rivers, Mich., Oct. 14-18, Constantine 17-19.
 WARD AND VOKES (E. D. Stair, mgr.): New Orleans, La., Oct. 13-19, Memphis, Tenn., 21, 22, William Barry: St. Louis, Mo., Oct. 21-23.
 WAITE COMEDY (Westerns; D. K. Woods, mgr.): Mendocino, Pa., Oct. 14-19, Franklin 21-23, Oil City 26-Nov. 2.
 WAITE COMEDY (Eastern; N. C. Bradley, manager): Lynn, Mass., Oct. 7-19, Salem 21-23, Nashua, N. H., 29-Nov. 2.
 WHITE SQUADRON: Philadelphia, Pa., Oct. 29-Nov. 2.
 WHITE SLAVE (R. and J. R. Campbell, mgrs.): Meridian, Miss., Oct. 15, Natchez 16, Greenville 17, Memphis 18, Jackson 21, Nashville 22, Clarksville 24, Henderson, Ky., 25, Owensboro 26, Cincinnati, O., 27-Nov. 2.
 WILLIAM HOBBS (The Globe Trotter, Ariel Barney, manager): Denver, Col., Oct. 14-19, Cheyenne, Wyo., 21, North Platte, Neb., 22, Kearney 23, Hastings 24, Grand Island 25, Fremont 28, Lincoln 29, Omaha 30, 31.
 WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Chatham, Ont., Oct. 15, Pontiac, Mich., 16, Flint 17, Saginaw 18, Bay City 19, Lansing 21, Grand Rapids 22, Battle Creek 23, Coldwater 24, Adrian 25, Ann Arbor 26, Marshall 28, Kalamazoo 29, Benton Harbor 30, Elkhart, Ind., 31.
 WM. H. CRANE (Joseph Brooks, mgr.): Cleveland, O., Oct. 14-19.
 WHITE RAT (Davis and Keogh, mgrs.): Buffalo, N. Y., Oct. 14-19, Cleveland, O., 21-23.
 WALKER WHITFIELD (Heuck and Snyder, mgrs.): Guelph, Ont., Oct. 16, London 17, St. Thomas 18, Chatham 19, Flint, Mich., 21, Saginaw 22, Bay City 23, Lansing 24, Grand Rapids 25, Elkhart, Ind., 26, Leport 27, Elwood 28, V. V., Oct. 18, Middletown 17, Port Jervis 18, Scranton, Pa., 19.
 OPERA AND EXTRAVAGANZA.
 AMERICAN EXTRAVAGANZA Co. (Sinbad): Atlanta, Ga., Oct. 14-19.
 BOSTONIANS (Barnard and McDonald, props, Frank L. Perley, mgr.): San Francisco, Cal., Oct. 7-Nov. 9.
 SAVANNAH 21, 22, Macon 23, Birmingham, Ala., 24, Montgomery 25, Mobile 26, New Orleans, La., 27-Nov. 2.
 BLACK CODE (Tomphins', Vank Newell, mgr): New York city Oct. 14-19.
 CAMILLE D'ARVILLE OPERA: Lancaster, Pa., Oct. 17, Pittsburg, 21-23.
 CASTLE SQUARE OPERA: Boston, Mass., May 6—definite.
 CHICAGO MARINE BAND (Howard Pew, mgr.): Saginaw, Mich., Oct. 15, Bay City 16, Port Huron 17, Rochester, N. Y., 18, Buffalo 19, 20, Toronto, Ont., 21-23, London 24, Detroit, Mich., 25-27, Adrian 28, Coldwater 29.
 CONGROVE CONCERT: Hudson, Mich., Oct. 17, Hillsdale 18, Jonesville 19, Quincy 21.
 CANADIAN JUBILEE SINGERS: Schenectady, N. Y., Oct. 16, 17, Cohoes 18, Lansingburg 19, 20.
 DE WOLF HOFVIER OPERA (Ben D. Stevens, mgr.): St. Louis, Mo., Oct. 14-19.
 DELLA FOX OPERA (Nat Roth, manager): New York city Aug. 29-Oct. 19.
 DUNDAS OPERA (George Dundas, mgr.): Chippewa Falls, Wis., Oct. 16, Red Wing, Minn., 17, Onaka 18, Fargo, N. D., 23, Crookston, Minn., 24, Grahn 25, Winnipeg, Man., 29-Nov. 2.
 DICKEY BELL OPERA (Tyler and Rosenthal, mgrs.): Philadelphia, Pa., Oct. 14-19, Cincinnati, O., 21-26, Lexington, Ky., 28, Huntington, W. Va., 29, Charleston 30, Paducah, Ky., 31.
 DEVIL'S AUCTION (Charles H. Vale, mgr.): Waco, Tex., Oct. 17, Fort Worth 18, Dallas 21, 22, Sherman 23, Denison 24, Paris 25, Texarkana 26, Hot Springs, Ark., 28, Little Rock 29, 30.
 FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 9-Oct. 19.
 1892 (E. E. Rice, mgr.): Washington, D. C., Oct. 14-19, Baltimore, Md., 21-23.
 FRANK DANIELS (E. Frohman, mgr.): St. Louis, Mo., Oct. 14-19.
 GILBERT OPERA: Detroit, Mich., Oct. 14-19.
 GILMORE'S BAND: Atlanta, Ga., Sept. 18-Oct. 19.
 HANSEL AND GRETEL: New York city Oct. 8—definite.
 HIS EXCELLENCY: New York city Oct. 14—definite.
 KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Norfolk, Va., Oct. 16, 17, Lynchburg 18, Roanoke 19, Staunton 21, Charlton, W. Va., 22, Huntington 23.
 LILLIAN RUSSELL OPERA: Toronto, Ont., Oct. 14-19, Buffalo, N. Y., Oct. 21-23, Cleveland, O., 24-26, Chicago, Ill., 29-Nov. 2.
 LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Cincinnati, O., Oct. 14-19, St. Louis, Mo., 21-26.
 LITTLE ROBINSON CRUSOE: Burlington, Ia., Oct. 16, Des Moines 18, 19, Marshalltown 20, Cedar Rapids 21, Rockford, Ill., 22, Milwaukee 23-25, Winona, Minn., 26, Minneapolis 31.
 MACKEY COMIC OPERA: Chester, Pa., Oct. 14-19.
 PASSING SHOW (Canary and Lederer, proprietors; Frank W. Martineau, mgr.): Ogden, Utah, Oct. 16, San Francisco, Cal., 21-Nov. 2.
 PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Newark, N. J., Oct. 14-19, Baltimore, Md., 21-23, Philadelphia, Pa., 29-Nov. 9.
 ROY ROY (F. C. Whitney, mgr.): Philadelphia, Pa., Oct. 7-Nov. 19.
 SUPPER (Hanson's, Edwin Warner, mgr): St. Louis, Mo., Oct. 13-19, Kansas City 20-23.
 SOUSA'S BAND (D. H. Blakey, mgr.): St. Louis, Mo., Sept. 4-Oct. 19, Little Rock, Ark., 30, Dallas, Tex., 21-Nov. 3.
 THE MERRY WORLD (Canary and Lederer, mgrs): Pittsburgh, Pa., Oct. 14-19.
 TATARY OPERA (Charles H. Pratt, mgr.): Pittsburg, Pa., Oct. 14-19.
 THE SHIP GARD: New York city Oct. 21—definite.
 TRILBY (John P. Slocum, mgr.): Minneapolis Minn., Oct. 14-19.
 TWENTIETH CENTURY GIRL (Fred. Hallen, mgr.): Brooklyn, E. D., Oct. 14-19, Washington, D. C., 21-23, Pittsburg, Pa., 29-Nov. 2.
 THE SPINCK: Chicago, Ill., Sept. 29-Oct. 26, Philadelphia, Pa., 29-Nov. 9.
 TWELVE THUNDERBOLTS (Charles H. Vale, mgr.): Johnstown, N. Y., Oct. 15, Utica 16, Binghamton 17, Ithaca 18, Syracuse 19.
 WANG (D. W. Truss and Co., mgrs): Montreal, P. Q., Oct. 14-19.
 WILBUR OPERA: Cincinnati, O., Oct. 13-19, Louisville, Ky., 21-Nov. 2.
 MINSTRELS.
 AL. G. FIELD'S WHITE MINSTRELS: Galveston, Tex., Oct. 15, Houston 16, La Grange 17, San Antonio 18, 19, Austin 21, Waco 22, Corsicana 23, Tyler 24, Shreveport, La., 25, Dallas, Tex., 26, 29, Fort Worth 30, Sherman 31.
 BARLOW BROTHERS' MINSTRELS (Basil McHenry, mgr.): Canton, Ill., Oct. 16, Mo-mouth 17, Galesburg 18, Mobile 19, Davenport, Ia., 20.
 BILLY VAN'S: Danville, Va., Oct. 16, Charlotte, N. C., 17, Sumter, S. C., 18, Columbia 19.
 CHARLES KESNER'S: Peterboro, N. H., Oct. 15, Cambridge Brothers (Stephen McLaugh, prop.): Punch Wheeler, mgrs.: Chicago, Ill., Oct. 13-19.
 DARKEST AMERICA (Will A. Junker, mgr.): Tyrone, Pa., Oct. 15, Bellefonte, 16, Irwin 17, Monongahela City 18, Belle Vernon 19, Charleroi 21, Connellsville 22, McKeesport 23.
 GORTON'S (Charles H. Larkin, mgr.): Oneonta, N. Y., Oct. 19.
 MI HENRY'S MINSTRELS: Manchester, N. H., Oct. 16, 17, Lawrence, Mass., 18, Haverhill 19, Newburyport 21, Peabody 22, Gloucester 23, Lynn 24, Falmouth and West (Joseph G. Garland, mgr.): Toledo, O., Oct. 16.
 FAUDEVILLE.
 ALLEN AND WEST: Paterson, N. J., Oct. 14-19, Brooklyn, N. Y., 21-23.
 AL. RYER'S: Providence, R. I., Oct. 14-19, Albany, N. Y., 21-23, Binghamton 23-30.
 AMERICAN VAUDEVILLE: Cleveland, O., Oct. 14-19, Detroit, Mich., 21-23, Providence, R. I., 26-30, 27.
 BULLFIGHTER (Sam T. Jack, mgr.): Wichita, Kans., Oct. 16.
 CITY SINGERS: Baltimore, Md., Oct. 14-19, Cleveland, O., 21-23.
 CITY CLUB (Tom Mize, mgr.): Chicago, Ill., Oct. 14-19, Milwaukee, Wis., 29-Nov. 2.
 CAYMANS: Buffalo, N. Y., Oct. 14-19.
 CHARLES B. RUSSELL (Sam T. Jack, mgr.): Baltimore, Md., Oct. 14-19, Washington, D. C., 21-27, York, Pa., 28, Lancaster 29, Harrisburg 30, Wilkesbarre 31.
 FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Chicago, Ill., Oct. 14-19.
 FLYNN AND SHERIDAN: Rochester, N. Y., Oct. 14-19.
 GUS HILL'S NOVELTIES (Gus Hill, prop.): New York city Oct. 14-19, Newark, N. J., 21-23, Baltimore, Md., 29-Nov. 2.
 HARRY WILLIAMS: Syracuse, N. Y., Oct. 14-16, New York city 21-26.
 HYDE'S SPECIALTY: Philadelphia, Pa., Oct. 14-19, Baltimore, Md., 21-26.
 HOWARD ATHLETIC: New York city Oct. 14-19.
 JAMES'S OYSTERS: Paterson, N. J., Oct. 14-19, Brooklyn, E. D., 21-23.
 IRWIN BROTHERS: New York city Oct. 14-19.
 JAMES THORNTON: Washington, D. C., Oct. 14-19.
 LADIES' CLUB: New York city Oct. 14-19.
 LONDON BELLES (Rose Sydel's): St. Louis, Mo., Oct. 13-19, Louisville, Ky., 21-23.
 LONDON GAIETY GIRLS (John A. Flynn, mgr.): Manchester, N. H., Oct. 14-16.
 LUNN RUSSELL: Lynn, Mass., Oct. 14-16.
 NIGHT OWLS: Brooklyn, E. D., Oct. 14-19.
 NEW YORK STARS (Gus Hill, prop.): Williamsport, Pa., Oct. 15, Johnstown 16, Wheeling, W. Va., 17, Cincinnati, O., 21-26, Richmond, Ind., 28, Muncie 29, Frankfort 30, Logansport 31.
 REILLY AND WOOD: Harlem, N. Y., Oct. 14-19.
 ROSE HILL: Grand Rapids, Mich., Oct. 14-19.
 RUDY-SANTLEY BURLISQUE (Abe Leavitt, mgr.): New Haven, Conn., Oct. 14-16, Norwalk 17, Bridgeport 18, 19, New York city 21-23.
 RUSSELL BROS.: Cincinnati, O., Oct. 14-19, Indianapolis, Ind., 21-23.
 SAM DEVERE: Newark, N. J., Oct. 14-19.
 SOUTH BEFORE THE WAR: Indianapolis, Ind., Oct. 14-16.
 TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Boston, Mass., Oct. 14-19.
 TONY PASTORE: Brooklyn, N. Y., Oct. 14-19, Philadelphia, Pa., 21-23.
 TENNESSEE WARRIORS: Philadelphia, Pa., Oct. 14-19.
 TROCADER VAUDEVILLERS (F. Zierfeld, Jr., prop.): Duluth, Minn., Oct. 15-19, St. Paul 20-23, Minneapolis 24-26, Kansas City, Mo., 29-Nov. 2.
 WEBER AND FIELD'S: Brooklyn, N. Y., Oct. 14-19.
 WASHBURN SISTERS: Philadelphia, Pa., Oct. 14-19, Pittsburg 21-23, Buffalo, N. Y., 29-Nov. 2.
 WATER CROOK: Boston, Mass., Oct. 14-19, Worcester 21-23, Lowell 29-30.
 CIRCUSES.
 BARNUM AND BAILEY: Sulphur Spring, Tex., Oct. 16.
 McKinnel 17, Greenville 18, Watahatchie 19.
 RINGLING BROTHERS: Paris, Tenn., Oct. 16, Paducah, Ky., 17, Mayfield 18, Union City, Tenn., 19.
 J. W. GOODRICH'S: Clayton, N. J., Oct. 16, Woodbury 18, Gloucester 19.
 MISCELLANEOUS.
 BUFFALO BILL: Savannah, Ga., Oct. 17.
 BLACK AMERICA: Philadelphia, Pa., Oct. 7-19, Washington, D. C., 21-23.
 FLINT THE MISMERIST (L. J. Meacham, mgr.): Hot Springs, Ark., Oct. 14-19.
 HENWOOD'S CALIBURITIN AND RAY L. ROWCE: Albion, Neb., Oct. 16, Genoa 17, Fullerton 18.
 LEE THE HYPNOTIST (Thomas F. Adkin, mgr.): Haverstraw, N. Y., Oct. 21-23, Catskill 29-Nov. 2.
 MARCO: MOHAWK MIRACLES (W. E. Skinner, mgr.): Washington, D. C., Oct. 7-Nov. 2.
 SHEDMAN BROTHERS: Suffolk, Va., Oct. 14-19.
 SMITH GORTON: Knoxville, N. Y., Oct. 17, Verona 18, 19, Fayetteville 21, 22, Manlius 23, 24.
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"As a character study in a difficult part Perkins D. Fisher as 'James Shillinglaw,' a drunken engine driver, was away and above the best. It is not a popular or posing part as the hero's, but it is not equalled in the cast for

NOTES FROM ABROAD.

Lilli Lehmann will, on her return to the operatic stage, with the exception of Norma, sing exclusively in Wagner's operas.

Johann Strauss' operetta has been named Waldmeister (Master of the Woods). It has been decided to produce it first in Vienna in December.

L'Arronge's Pastor Brose did not meet with much favor at Frankfurt.

Three hundred and forty eight plays were read by the management of the Burg Theatre in Vienna the past year. Of these, five were accepted. At the Volk's Theatre in the same city, 2,467 were submitted for perusal, and at the Raimund Theatre, 1,602.

It is asserted that Frederick the Great composed the overture to Lessing's Minna von Barnhelm.

Sonzogna's season of Italian opera is a failure in Berlin and closed on Sept. 28.

A revival of twenty of Shakespeare's plays is to be held at the Vienna Burg Theatre.

Adolph Pichler, the dramatist and poet, died recently of apoplexy at Innsbruck Tyrol.

Engelbert Humperdinck's (composer of Hansel and Gretel) new opera is completed. It is called Die Sieben Geiseln.

Francesco D'Andrade will appear in concert in Dresden on Oct. 18.

Emmy Forster, of the Dresden Residenz Theatre, has been engaged at Berlin.

Herr Kirch, late of the Dresden Court Theatre, is well liked at the German Theatre in Prague.

Walter Bentley is giving dramatic lectures in Australia.

Alte Wiener (Old Viennese) a drama for the people, by Anzenberger, is to be produced at the Vienna Volks Theatre.

In addition to the modern plays mentioned in our Berlin letter last week the stock company of the Dresden Neustadt Court Theatre will present during the season revivals of Coriolanus, Julius Caesar, Der Traum Ein Leben (Life is a Dream), Esther, Athalia, Du zwilungen, (from which Richard Wagner's libretto is taken), Donna Diana, Das Ubild des Tartuffe (The Double of Tartuffe), Der Attache (The Diplomat), and Maria and Magdalena, by Paul Lindau.

Eugen D'Albert is revising the late Peter Cornelius opera Gunlod.

Ludwig der Springer, an opera by Adolph Sandberger, was heard for the first time on any stage at the Coburg Court Theatre on October 6.

Charles Arnold has left the Australian colonies for a South African tour and has taken a company with him.

Harry Monkhouse was tendered a benefit prior to his leaving Sydney.

King Hedley, the American actor, has arrived in Australia and opened his tour in The White Squadron.

A syndicate, with which Williamson and Musgrove are said to be connected, will build a new theatre in Adelaide, S. A.

In case of fire, the stage of the Munich Court Theatre can be flooded at a moment's notice. This event occurs twice yearly in order to be prepared in case of need. The German Court Theatre can be visited on several days in the week.

Fraulein Maaten, the leading singer of heroic roles at the Dresden Opera House, has been seriously ill for some time, the illness resulting from a patent medicine which guaranteed and did reduce corpulency, but with bad after effects.

Frau Klafsky received in 1886 at Bremen a salary of about \$1,200 a year. The next season, at Hamburg, it was raised to \$4,500, and before twelve months had passed the lady was in receipt of an income of \$14,000.

Judic, the opera bouffist, and company will sing in Berlin this Winter.

Scheidemantel, the heroic singer of baritone roles at the Dresden Opera House, is conceded to be one of the best singers and actors combined in Germany. He proved a formidable rival to the great favorite, Reichmann, at the Wagner Cylas in Munich. Scheidemantel and Perron, who divide the baritone roles in Dresden are a pair of singers difficult to surpass anywhere. Erl, at the same theatre, is almost unequalled in Germany as a lyric tenor, and George Anthias, the heroic tenor, has a strong, fresh voice, and is a capital and manly actor of good appearance. All these artists should be a success in America.

A new theatre is to be built in Berlin and will be called the Emperor William Theatre.

Carl Weiser's The Recording Stone of Time is a success at Mayence. It is very sensational, dealing with riot and murder in the days of Nero.

Carl Sontag, the comedian, is a clever feuilletonist.

Felix Schweighofer, the comedian, has added a new comedy to his repertoire. It is entitled Der Ravensvater (Father of the Ravens).

Fraulein von Mildenburg made her first appearance on the stage at Hamburg as Brunhilde in Die Walkure of Wagner. She is a great success as singer and actress.

Niemand Weiss Es (Nobody Knows), a drama by Theodor Wolff has been produced in Berlin.

The new play Die Mutter (The Mothers) by George Hirschfeld, has created a sensation in Berlin.

Iphigenie auf Taurus, as adapted by the late Richard Wagner, is to be produced at the Berlin Opera House.

Max Gieswein made his debut at the Hamburg Stadt Theatre in the tenor part of Der Freischutz, and is a success.

A new place of amusement, called the Interim Theatre, was opened at Breslau on Sept. 28 with Ibsen's Nora.

Kirzel's new opera, Der Evangelin, will be heard this month at Prague, Bohemia.

Victoria, by H. Bulhaupt, was seen for the first time in Munich Sept. 14.

Marcella Sembrich will appear in concert in Dresden on Oct. 9 for charitable purposes.

Herr Perron sang the part of Christ in the Mathias Passion music at Meiningen on the 25th ulto.

Heinrich Zullner was born at Leipzig, and although a resident of New York city, is a German citizen. Mr. Zullner writes the book as well as the music for his operas.

William Keith, an American baritone, will make a tour of Germany this Winter.

The receipts at the Wagner performances at Munich this Summer averaged from \$2,200 to \$8,000 a night.

Appropos of the revival of Gluck's Orpheus in Paris, I see that his unexpected Meeting may also be revived. The partition, which is in manuscript, is now very rare. But the e is a pianoforte edition, recently published by Weskerter.

Alphonse Daudet is dramatizing his Little Parish and is writing a new novel on the subject of a play he wrote three years ago, but which was never produced; Le Somme de Famille (the support of the family) is the title.

Marie Petipas, a dancer with a Russian reputation, is engaged for the Grand Opera of Paris.

The Devil's Note Book is the name of Blum and Ferrer's new libretto, for which Serpette is writing the music.

Le Chevalier d'Harmental, an opera in four acts, is taken from Dumas' novel. The music is by Messager. It is to be given in Paris and Vienna simultaneously. Van Dyck will be the tenor in Vienna.

Bisson is writing a comedy for the Paris Gymnase.

Paul Derouille, the author of Messere Duguesclin, made his first appearance as a dramatic author, with Jean Stremer at the Comedie Francaise before the war, and he dedicated it to Emile Augier. In 1877 his Hetman was given at the Odéon. He is also the author of The Moabite, which was rehearsed at the Théâtre Francaise, but never performed.

A French version of Hansel and Gretel is to be given in Paris next February.

Bluffest is the title of German's comedy, which is to be given at the Paris Varietés.

Emile Blemont is writing an historical drama, 72, for one of the leading Paris theatres.

Othello, translated by Jean Aicard, is going to be given shortly at the Comedie-Francaise.

Erica Wedekind, of the Dresden Opera House, created a sensation at Baden-Baden on her first appearance there. Richard Pohl writes of the event as follows: "The name of the new star is Erica Wedekind. She astonishes the world. So much was not expected. This small fragile appearance, and that strong, powerful voice! A born Valentine, Isolde, Kriemhild, but also a head too small to realize these parts physically. For that reason she has become a singer of coloratura characters, and with what success! In this respect she is

equal to Sembrich, and in quality of voice brings memories of Jenny Lind."

Paderewski has asked Dr. Mackenzie for a pianoforte and orchestral composition on Scotch airs, which he wishes to give at St. James' Hall, London, in October.

The celebrated baritone, Marescalchi, is engaged as director at the Chicago School of Singing, in place of Victor Carpi, who returns to Italy.

A statue is to be raised to Byron in Greece, and also a monument to Gladstone.

Mrs. Langtry has made a formal demand upon the London Union Bank for the sum of £40,000, the value of the jewels which she deposited with the bank and which were subsequently surrendered by the bank to a stranger upon his presentation of a forged order.

Vivette Guilbert denies the report that she is engaged to marry a stock broker.

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THE SEASON OF 1896-7. Mr. Proctor suggests to managers that they keep in view clearly the distinction between GEORGE LOCKHART'S ELEPHANTS and the crude imitators (circus elephants) that are seeking to trade upon the great reputation earned by the originals, "Boney," "Molly," and "Waddy."

A FAMOUS WOMAN JOURNALIST

whose signature, "Bab," is a household word all over America, writes about them as follows: "I have always maintained that acting required no brains; that a little child could be a good actor, and that to succeed in mimicry intellect was not necessary. Now I am sure of it, for I have seen three elephants do a little play much better than if they had been men. A funny little play, too, where the elephants imitated men and ate too much and drank too much, something that elephants themselves would never be fools enough to do, and were then marched off to the police station by a very dignified elephant police who knew his business as well as any member on the force. I saw these elephants at a place that interests me very much. Do you remember Walter Besant's idea of a Pleasure Palace? One where men could go and take their wives and children, eat and drink moderately and see a good show? Well, Mr. Proctor has one in New York now which realizes the ideal. The vaudeville is good, that prettiest and most coquettish of singers, Billie Barlow, being on the programme; the place is comfortable, and every night it is crowded with respectable people, the toughest being an unknown element. Do I approve of it? So much so that I am going again myself, and I am going to tell my neighbor to go, for a show that interests and amuses both the grown-up and the little people is the kind that wants to be encouraged. How the children screamed with delight when the little elephant got drunk! How we all held our breath when the small boy stood on his father's shoulders and his father walked on a wire as calmly as if it was solid earth! And how the sunny songs were enjoyed, the dances were applauded, and everything at Proctor's Pleasure Palace seemed good to the girl and her sweetheart, to that whole family of children who sat near us, and to every type found in this great city among the great, good middle and upper class which were present here."

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